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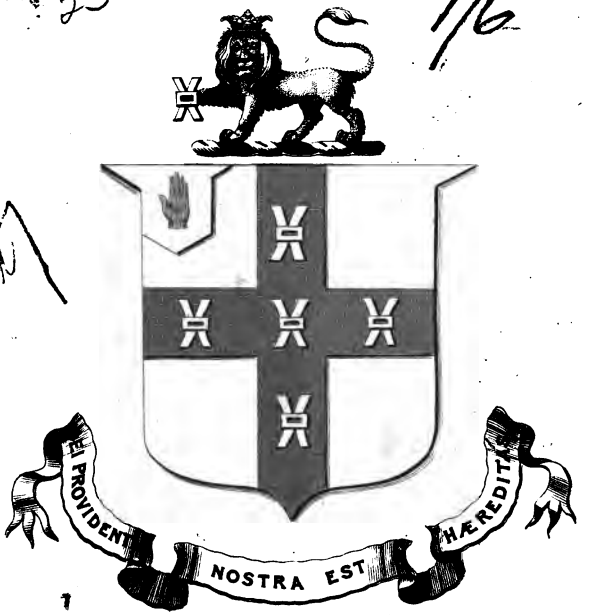

Charles Henry Turner.

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THE ENGLISH CONNOISSEUR:

CONTAINING

AN ACCOUNT

OF WHATEVER IS CURIOUS IN

PAINTING, SCULPTURE, &c.

IN THE PALACES AND SEATS OF THE NOBILITY AND PRINCIPAL GENTRY OF ENGLAND, BOTH IN TOWN AND COUNTRY.

Bar Thomas Martyn.
John Maude 1809.

VOLUME I.

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PREFACE.

THE great progreſs which the polite arts have lately made in England, and the attention which is now paid them by almoſt all ranks of men; ſeem to render an apology for a work of this nature wholly unneceſſary. The only way, by which we can ever hope to arrive at any ſkill in diſtinguiſhing the ſtiles of the different maſters in Painting, is the ſtudy of their works: any aſſiſtance therefore in this point cannot but be grateful to the riſing Connoiſſeur. It is well known at how few of thoſe houſes into which, by the indulgence of their illuſtrious owners, the curious are admitted, any catalogues of the paintings and other curioſities which adorn them can be obtained; and without ſuch catalogues

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it muſt be confeſſed little uſe can be made, by the yet uninformed obſerver of theſe valuable collections, beſides that general one of pleaſing the eye and the imagination, by viewing a variety of delightful objects. The editor of the following trifle, aware of the neceſſity of ſuch aſſiſtance, when he firſt deſigned to travel about his native country, in order among other views to become acquainted with the manner of the principal maſters in painting, looked out for books giving an account of the curioſities which the ſeats of the nobility and gentry, in various parts of the kingdom, contain. From the few that fell into his hands, he abſtracted what he thought was to his purpoſe; and in his progreſſes, corrected in them whatever he thought amiſs, and made additions when he found them deficient. Where no catalogue had been before printed he endeavoured to obtain one, or to make out ſuch an one as he was able to do, from a ſurvey of the houſe and information. If this work, which the editor here offers the young ſtudent in

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the polite arts, ſhould at all contribute to promote or facilitate the ſtudy of them among his countrymen, he will have gained all the end which he aims at.

The curious obſerver will find ample and inſtructive leſſons on the Italian ſchools in the houſes of our nobility and gentry. Mr. Walpole *(a)* ſcruples not to aſſert that 'there are not a great many collections left 'in Italy more worth ſeeing than that at 'Houghton. In the preſervation of the 'pictures it certainly excells moſt of them.' It ſhould be obſerved in commendation of the taſte which our illuſtrious countrymen in general have ſhowed, that they have preferred the greatneſs of deſign and compoſition in which the Italian maſters are ſo well known to excell, before the gaudy Flemiſh colouring, 'or the drudging mi-'mickry of nature's moſt uncomely coarſe-'neſſes *(b)*," upon which the Dutch ſo much value themſelves. To deny theſe their proper ſhare of merit, or to refuſe them a place

(a) Ædes. Walpolianæ, Introduction.

(b) Ibid.

in

in a collection, would be ridiculous; but surely to set them in competition with Italian sublimity is much more so.

When the editor was in Holland, the great predilection of the Dutch for their own painters could not escape his observation; scarce any thing being seen in their cabinets but the laboured productions of their own masters. In France, where he had the pleasure of surveying abundance of Italian pictures, and where the Orleans Collection alone would compensate the pains of any traveller; he could not but often smile to see the tawdry productions of their own artists set upon a level, nay sometimes, with true French vanity, even jostling or thrusting aside the divine productions of the Italian Pencils. At this time he could scarcely help felicitating his own countrymen, upon their not having produced artists of sufficient eminence, to give them a pretence of burying a taste for real merit and greatness under national prejudice.

When

When this, however, is ſaid in commendation of the predominant taſte of the Engliſh, it is not to be underſtood, as if there were wanting among us ſufficient ſpecimens of either Dutch or Flemiſh ſchools; we only have them not in ſo great number or perfection as in Holland and Flanders.

Two articles which this book contains, may appear to many, as if they were out of the courſe of the work——the deſcription of the Leaſowes *(c)*, and of Hagley Park. But whoever conſiders how much both theſe delightful ſpots are the objects of true taſte, and how deſervedly they are admired by every perſon of judgement, he cannot wonder that they ſhould find a place in a work of this nature. Nor indeed can it be ſaid with juſtice, that theſe ſcenes bear no relation to thoſe works which are the principal ſubject of the following ſheets——there is at leaſt as much room for exerciſing the great arts of deſign and compoſition in laying out a garden as in executing a good

(c) See Mr. Shenſtone's Works, Vol. II.

painting;

painting; Mr. Shenſtone *(d)* tells us—— 'he has ſometimes thought that there was 'room for it to reſemble an epick or drama-'tick poem.'

It is to be lamented that the grounds which this gentleman laid out with ſo much genuine taſte, have been much neglected, and in particular that the fine water has been well nigh ruined, ſince the death of Mr. Shenſtone: but at the ſame time the public will be glad to be informed, that the preſent poſſeſſor is reſtoring all things to their former beauty; and it is hoped will not violate that chaſte ſimplicity which renders the Leaſowes a place ſo delightful to all perſons of true taſte.

No one can be more ſenſible of the imperfections of the following work than the editor himſelf: nor is he aſhamed, or afraid of making this confeſſion; ſince he

(d) Works, Vol. II. p. 128. Where are to be found ſome pretty looſe thoughts on laying out of grounds.

is

is very ſenſible, that no candid perſon will expect perfection from one man alone, in a work which could be compleated only by the united efforts of many: and had he called on the curious for their aſſiſtance, he fears that few would have been found, who had leiſure, knowledge, and benevolence enough to lend a helping hand. However, if any ſuch there be, who will condeſcend to communicate their collections to the editor by his bookſeller; the favour ſhall be gratefully acknowledged, and they may contribute either to form another volume, or a new and more compleat edition, as ſhall be judged moſt expedient.

The editor cannot help concluding with a wiſh that the nobility and gentry would condeſcend to make their cabinets and collections as acceſſible to the curious as is conſiſtent with their ſafety. The polite arts are riſing in Britain, and call for the foſtering hand of the rich and powerful: one certain way of advancing them, is to give

all

all poſſible opportunities to thoſe who make them their ſtudy, to contemplate the works of the beſt maſters, that they may not form a bad taſte and a poor manner upon ſuch productions as chance throws in their way. It ought to be acknowledged with gratitude, that many of the collections of the great, are ever open to the inſpection of the curious; who have been even permitted by ſome in the moſt liberal manner to take copies of their paintings, and to make drawings from them; but at the ſame time it muſt be lamented that ſome cabinets are not acceſſible without difficulty and intereſt. It ſhould be mentioned to the honour of the French nation, that their collections are come at, even by foreigners with great facility: in particular the royal pictures are not locked up in private apartments from the eye of the people, but are the pictures of the public.

To any one who is deſirous of becoming acquainted with the principles of Painting without much labour, the editor would recommend

commend *Count Algarotti*'s elegant little treatiſe or *Eſſay on Painting*, written in the Italian Language, and lately tranſlated into Engliſh.

CON-

CONTENTS

OF

VOLUME I.

JOHN BARNARD, Esq. — Page 1
BELVEDERE HOUSE — 12
BLENHEIM — 14
CHATSWORTH — 28
CHISWICK — 30
DEVONSHIRE HOUSE — 41
DITCHLEY — 51
FOOT'S-CRAY PLACE — 57
HAGLEY-PARK — 62
HAMPTON-COURT — 74
HOUGHTON-HALL — 81
CHARLES JENNENS, Esq. 117
KENSINGTON PALACE 144
THE LEASOWES — 151
LONDON — 178

DESCRIP-

DESCRIPTION OF PAINTINGS, &c.

JOHN BARNARD Esq.*

A HOLY Family, by *Parmegiano*, well preserved, and the characters very fine.

A Crucifixion, by *Paul Veroneſe*, about 3 feet high: there is a fine group of figures at bottom, and the figures on the croſs are remarkably well drawn.

Chriſt calling Zaccheus, and the angel appearing to St. John in the wilderneſs; both by *Paul Veroneſe*, in his fineſt manner, and higheſt colouring.

* In Berkley Square.

A Praeſepe, or Nativity, by *Jacomo Baſſan*, the light comes from the child, and has a ſurprizing effect, being in his higheſt colouring. Theſe three laſt are upright, narrow pictures, oval at top, and were originally deſigned for ſome elegant little chapel.

Chriſt led to be crucified, by the ſame maſter. The colouring is the richeſt, and the expreſſion is much finer than is often ſeen of *Baſſan*.

Adam ploughing, and Eve ſpinning, by *Domenico Feti*. This picture is finely coloured, and the character of Eve is prettier than can well be expreſſed. It was in the collection of Monſieur Biberon, at Paris; and Monſieur Crozat mentions it in his work, with two others of the ſame ſubject; one of which belongs to the king of France, and is in the Luxembourg palace.

A Holy Family, with a little St. John preſenting a Croſs, by *Guido*. This picture, which is but 15 inches high, may be truly ſaid to be in his very fineſt manner. The characters of the Virgin and St. John are inexpreſſibly fine, and it is in the beſt preſervation.

The Martyrdom of a Female Saint, by *Correggio*. This picture is much of the ſame ſize with the laſt; it is in his firſt manner, but viſibly of his hand; the colouring and ſome of the

the characters are fine. The duke of Tallard had it out of the collection of Monſieur Crozat where it was always eſteemed a true picture of *Correggio*.

A Holy Family, with a little St. John preſenting a Diſh of Fruit, by *Simone da Peſaro*, commonly called *Cantarini*, who was the beſt diſciple of *Guido*. The figures are half length as big as life. True pictures of this maſter are very ſcarce in England, and this is one of his beſt, and in the higheſt preſervation.

The Virgin, with the child in her lap, half length, as big as life, by *Vandyck*. The character of the Virgin is as ſweet, and the colouring as fine as any thing of this maſter's painting.

A Holy Family, by the ſame maſter. This is the ſmall picture, but the characters of the Virgin and child, and the ſweetneſs and mellowneſs of the colouring are at leaſt equal to the large one.

A Head of St. Peter, with a Fiſh in his hand, by *Spagnoletti*. The expreſſion and force in this picture are extremely great.

Pharoah and his Hoſt drowned in the Red Sea. About 5 feet wide, by *Valerio Caſtelli*. The character of Moſes is very great, and the colouring throughout is remarkably fine.

The converſion of St. Paul, by *Luca Giordano*, with many figures and horſemen, about 6 feet wide. This is one of his beſt in the free and ſpirited ſtyle, for which he was moſt famous.

A battle by the ſame maſter. Not quite ſo large. The compoſition in this picture is better, and the figures ſeem more alive and in motion, than in almoſt any battle pieces to be met with.

Tobit burying the dead, by *Benedetto Caſtiglione*, in the ſtyle of Nicola Pouſſin, which maſter (in his latter time) he particularly ſtudied and imitated; and he ſucceeded therein ſo well, in this picture, both in the compoſition and drawing, that was not his name upon it, ſeveral of the beſt judges have declared, they ſhould not only have taken it for a true picture of that maſter, but alſo for a very fine one of him.

A Landſkip, by *Claude Lorraine*, near 4 feet wide, the ſubject is a warm evening; it is in the higheſt preſervation, and in his very fineſt taſte and manner of painting; the keeping, and that harmony and tenderneſs of tints, for which that maſter was ſo famous, are remarkably conſpicuous in this picture, and the figures which are but few, are much better than one generally ſees in his works.

A Praeſepe, by *Pietro da Cortona*: the compoſition and the harmony of colours in this picture are very fine.

The

The entombing of Chriſt, by *Frederico Barroccio*; the dead body is rather diſagreeable, but ſome of the characters are very fine.

The adoration of the Magi, by *Rubens*; this is only a ſketch for a large picture, yet it is ſo finiſhed, that, at a proper diſtance, the characters are as expreſſive, and the colouring as rich as in a finiſhed picture.

St. Thomas putting his finger in the wound in Chriſt's ſide, by *Michael Angelo Caravaggio*. This is alſo a ſketch, but the dignity in the characters, and the fine large folds of drapery, ſhew it to be the work of a great maſter. Mr. Barnard has a print of this picture etched by the maſter himſelf, which is extremely ſcarce.

The ſtoning of St. Stephen, by *Filippo Lauri*. Though the figures in this picture are rather larger than thoſe which are in his very beſt manner, yet they are finely drawn, and the gaiety and beauty of the colouring, together with the fine keeping obſerved in the diſtant figures, make it a very pleaſing and fine picture.

Chriſt's Agony in the Garden, by the ſame maſter. The figures in this are ſmaller than in the preceding; and the fine characters, and correctneſs of drawing of the figures, joined to the beautiful colouring, have always made this

picture, though a very ſmall one, eſteemed by the greateſt judges as one of his beſt.

The ſame ſubject in a round about a foot diameter, by *Carlo Maratti*. The angels heads are fine, and the colouring pleaſing.

A Holy Family, by the ſame maſter, about 1 foot 7 inches high. This is painted in his beſt manner, and fineſt colouring.

A Silence, by *Nicola Pouſſin*. The ſubject a Landſkip, the evening, in which a little boy is running away with a Satyr's muſical inſtrument as he lies aſleep; other figures are lying and leaning in an expoſed manner. Though this picture is only about 17 inches wide, and the figures but ſmall, yet they are as genteel, and as correctly drawn as in any of his fineſt pictures.

The Woman taken in Adultery, by *Sebaſtian Ricci*. The greatneſs of the deſign, the dignity and propriety of the characters, particularly the woman, and the harmony of the colours, ſhew him to be (though a modern maſter) equal to moſt of the greateſt that went before him.

Two Miſers counting and ſetting down their money; the ſame ſubject, but with ſome variations, as that at Windſor, by *Quintin Matſys*, of Antwerp, who repeated this picture ſeveral times.

An old man's head with a ruff, by *Rembrandt*. It is thought to be the portrait of Ephraim

Bonus

Bonus the phyſician, as it bears a great reſemblance to the print of him engraved by *Rembrandt* himſelf; but in the picture he is much older. The light and ſhade in this picture is extremely fine.

A fine Landſkip, with Tobit and the Angel, near 3 feet wide; by the ſame maſter. The effect of colours in this picture is ſurpriſing.

A Magdalen's head, by *Guido*.

An hiſtorical ſubject, a Woman and three Children, &c. by *Solimene*. This is better coloured, and more finiſhed, than one generally ſees of this maſter.

Angels holding a mitre over St. Ambroſe. A finiſhed ſketch for a large picture, by the ſame maſter. The character of St. Ambroſe is very fine, and the draperies are in a great ſtyle of painting.

Suſannah and the Elder, by *Le Moine*. The colouring of the woman who is near naked, is very fine, and the compoſition and the landſkip are very agreeable.

A little Boy and Girl naked in a landſkip of a garden, by *Albane*, in his richeſt colouring.

A battle by *Bourgognone*, about 2 feet wide; this is clearer and better coloured than moſt of his pictures are.

Two Landſkips, by *Gaſpar Pouſſin*, about 2 feet 2 inches wide each. They are in his fineſt green manner, and extremely well preſerved.

Another Landſkip, by the ſame maſter. A little larger, but upright, and alſo in his richeſt and beſt manner.

A Landſkip with rocks, and a man lying reading, by *Salvator Roſa*; about 2 feet 2 inches wide.

A Landſkip, with its companion, by *Bartolomeo*, a diſciple of the above maſter. The figures and water in this picture are remarkably fine.

A Landſkip, a warm evening, about the ſame ſize, by *Jean Aſſelen*, commonly called *Crabacci*, with cattle in the water, by *Berchem*, in his fineſt manner.

A Landſkip, with cattle and figures, by *Cuyp*. Its companion, the ſun-ſhine, for which this maſter is ſo famous, is particularly fine in this picture.

Venus and Adonis, with Cupids; by *Van Baelen*, in a landſkip about the ſame ſize as the above, by *Velvet Brueghel*, who has introduced dogs, &c. painted with the utmoſt life and ſpirit. This is as fine a coloured picture as can poſſibly be met with.

A Land-

A Landſkip, about the ſame ſize, with a flock of Sheep, &c. by *Franceſco Mille*. The compoſition is fine, and this is one of his richeſt pictures.

A Piece of Ruins, by *Viviano*; about the ſame ſize.

A Piece of Ruins by *Ghiſolfi*, with a man ſitting by the ſide of the Tiber.

A Sea Calm, with Engliſh Yatchs, by *Vande Velde*. The keeping, the figures, and the water are uncommonly fine in this picture.

A Canal with Boats on it, and a Bridge at the end, with buildings on each ſide, by *Canaletti*. This picture for the fineneſs of the water, and the juſtneſs of the perſpective, is allowed to be one of the very fineſt of this maſter.

A Landſkip with Figures Fiſhing, &c. by *Zuccharelli*; about 2 feet 9 inches wide. This picture, from the fineneſs of the figures, and the uncommon richneſs of the colouring, has been always deemed at leaſt equal to any thing this great maſter ever painted.

A Holy Family, with a little St. John ſitting on a Lamb, by *Scarcellini de Ferrara*, after a deſign of *Auguſtine Caracci*; it is a ſmall picture, but the characters and colouring are remarkably ſweet in it.

A very

A very maſterly Sketch of the Miraculous Croſs of St. Antonio de Padua, by *Seb. Ricci*. This, at a little diſtance, has all the effect of a finiſhed picture.

Chriſt and the two Diſciples at Emaus, by *Elſheimer*. The ſtory is finely told, and there is great expreſſion in the figures. This picture is a curioſity not only from the ſcarceneſs of the works of this maſter, but there are in it two different candle-lights, and a moon light, which have an uncommon and yet pleaſing effect.

The Virgin ſupporting a Dead Chriſt, by *Lubin Baugin*, called in France *Le Petit Guide*, from his happy manner of imitating the ſtile of that great maſter of which this little picture, among others, is a proof.

A Sea monſter ſwimming away with a woman, by *Albert Durer*, who has engraved a print of the ſame ſubject. This is extremely well preſerved, and there is a much better keeping obſerved in it than is uſual in pictures of that age.

A Camelion with a thiſtle and flies moſt exquiſitely painted after the life, by *Van Aelſt*.

A Group of various Flowers, with inſects in a glaſs of water, by a maſter who has marked the Picture with [B]. This in point of finiſhing is perhaps carried as high as art, colours, and the fineſt pointed pencils can poſſibly arrive.

A man

A man ſitting ſmoaking, and other back figures, by *David Teniers*. This is in his fineſt ſtile, both for colouring and expreſſion.

Two men with a little dog going to enter a cottage, a ſmaller picture, by the ſame maſter.

There are other ſmaller pictures good in their kind, ſuch as the Virgin and child, by *Rottenhammer*, highly finiſhed and coloured.

The ſame ſubject, the ſchool of Carracci, if not of him.

The Virgin and Child with a Bird and a little St. John, by *Sebaſtian Bourdon*, richer coloured than common of this maſter.

A Holy Family and St. Catherine, by *Schidoni*.

An Angel drawing an arrow from the ſide of St. Sebaſtian, finely coloured, by *Gerard Segbers*.

Alpheus and Arethuſa, Glaucus and Scylla, by *Filipo Lauri*, in his beſt manner.

A Ship on fire, by *Vandevelde*, the effect ſurpriſingly fine.

A Landſkip, by *Wynants*, highly finiſhed.

The ſame gentleman has alſo a collection of about 12,000 prints by the moſt celebrated maſters, in the higheſt preſervation, and of the fineſt impreſſions: they are contained in about 50 volumes, beſides above 60 volumes in ſculpture and architecture.

BELVEDERE,

BELVEDERE HOUSE,

Belonging to *Sir Samſon Gideon*, is ſituated on the brow of a hill near Erith in Kent.

The collection of pictures in this houſe, though not numerous, is very valuable; the pieces being originals by the greateſt maſters, and ſome of them very capital.

In the Long Parlour.

View of Venice	*Canaletti.*
Ditto, with the Doge marrying the Sea.	*Dit.*
Time bringing Truth to light. A ſketch.	*Rubens.*
The Alchymiſt	*Teniers.*
Portrait of Sr. George Gage	*Holbein.*
A Landſkip	*G. Pouſſin.*
Battle of the Amazons	*Rottenhammer.*
The unjuſt Steward	*Quintin Matſys.*

In the Lobby.

Noah's Ark	*Velvet Brughel.*
St. Catherine	*Leonardo da Vinci.*
Van Trump	*Francis Hals.*

Vulcan,

Vulcan, or the Element of Fire *Baſſan.*

A Picture of Horſes, its companion *Wouverman.*

Two Inſides of Churches *De Neef.*

A Dutch Woman and her three Children Sir *Ant. More.*

Rembrandt painting an old Woman *Himſelf.*

A Courtezan and her Gallant *Giorgione.*

The Golden Age *Velvet Brughel.*

Snyders, with his Wife and Children *Rubens.*

Rebecca bringing Preſents to Laban *De la Hyre.*

Boors at Cards —— *Teniers.*

The Element of Earth *Jac. Baſſan.*

Marriage in Canaa of Galilee *P. Veroneſe.*

Two Landskips *G. Pouſſin.*

The Genealogy of Chriſt *Albert Durer.*

Beggar Boys at Cards *Salvator Roſa.*

Herod conſulting the Wiſe Men *Rembrandt.*

Marriage of St. Catherine *Old Palma.*

Two fine bas relievos in braſs, one Bacchus and Ariadne, the other Ceres teaching Triptolemus the uſe of the Plough *Soldani.*

In

In the Saloon.

The Conception, painted for an Altar-piece	*Murillo.*
The Flight into Egypt, its Companion	*Ditto.*
Vulcan, Venus, Cupid, and ſundry Figures, an emblematic Subject	*Tintoret.*
Mars and Venus	*P. Veroneſe.*
Chriſt among the Doctors	*L. Giordano.*
Duke of Buckingham's three Children, and a Son of Rubens	*Himſelf.*
A Landſkip	*Claude.*
Leopold's Gallery	*Teniers.*
Tenier's own Gallery, its Companion	*Ditto.*

BLENHEIM,

The Seat of his Grace the *Duke of Marlborough*, is ſituated a little to the Weſt of Woodſtock, about ſeven miles and a half from Oxford.

From the town we enter the park, through a ſpacious portal of the Corinthian order; from whence a noble proſpect is opened to the palace, the

the bridge, the lake with its valley, and other beautiful ſcenes of the park. The houſe in particular, which we ſurvey from this point obliquely, is no where viewed to greater advantage.

The front of the palace, which is extended to the length of 348 feet from wing to wing, was built by Sir John Vanbrugh. On the pediment of the South front is a noble buſto, larger than life, of Louis XIV. taken from the citadel of Tournay.

We enter the palace on the Eaſt, through a portal built in the ſtile of Martial Architecture, which leads us into a quadrangle chiefly conſiſting of arcades and offices. From hence we paſs into the grand area.

In the center of the front, a ſuperb portico, elevated on maſſy columns, admits us to

The Hall.

This magnificent room runs the height of the houſe, and is of a proportionable breadth. It is ſupported by Corinthian pillars. The ceiling is adorned with an allegorical piece, painted by Sir *James Thornhill*, repreſenting the Duke of Marlborough crowned by Victory, who points to a plan of the Battle of Blenheim. In the receſſes between the pillars, are placed ſome admirable caſts

caſts from the antique ſtatues, of the Roman Slave, the Venus of Medicis, the Athletæ, and Saltator. Over theſe is a ſeries of paintings called the Loves of the Gods, a preſent to the old duke from the king of Sardinia. Theſe pieces are, perhaps, falſly aſcribed to *Titian*: However, they contain ſome maſterly ſtrokes, both of deſign and expreſſion, and were probably from ſketches of *Titian*; at leaſt they came from the Venetian School. In the arcades, on the right and left, is a fine arrangement of marble termini.

Over the door that leads into the ſaloon, is a buſt of the Great Duke of Marlborough, with a Latin inſcription. But as ſtrangers are uſually conducted from the Hall into the apartments on the left, we ſhall purſue the ſame method.

1ſt *Apartment.*

The Hangings begin a ſuit of tapeſtry, repreſenting the Victories and Atchievements of Alexander.

The particular Subjects are,

1 Alexander entering Darius's Tent.

2 His converſation with the Magi and Diogenes.

The

The Pictures are,

1. St. Auſtin when young; by *Titian.*

2. Pope Gregory, by Ditto.

3. The Woman taken in adultery, by *Rembrandt.*

4. Mary of Medicis, by *Rubens.*

2*d Apartment.*

Here are ſome pieces of beautiful Tapeſtry: The ſubjects from claſſical Allegory,

The Pictures are,

1 The Holy Family, by *Rubens.*

2 St. Jerom, by *Tintoret.*

3 The late Duke at full length, by *Vanloo.*

3*d Apartment.*

Alexander's Hiſtory is here reſumed in the Tapeſtry. The ſubjects are the Battle of Arbela, and the defeat of Porus.

The Pictures.

Rubens's Family, by himſelf.

The Dutcheſs of Portſmouth, and Mrs. Ellen Gwyn, by *Vandyke*.

Lord Strafford dictating to his Secretary, by Ditto. This laſt is perhaps one of *Vandyke's* principal Portrait-pieces. The earneſtneſs of the Speaker, and the attention of his Amanuenſis, heighten each other in the moſt expreſſive manner. The Marquiſs of Rockingham has another greatly ſuperior to this.

4th Apartment.

The Suite of Alexander's Battles, all which are from Le Brun, is here cloſed with,

1 Alexander's Paſſage of the Granicus.

2 His entry into Babylon.

The Pictures.

1 Rubens's Wife, by *Rubens*.

2 Catherine de Medicis, by the ſame.

3 Mary Queen of Scots, by *Vandyke*.

Some ſuppoſe the laſt to be a Copy. It has not much of Vandyke's ſtrong manner. Probably it has been damaged by being unſkilfully cleaned.

5th Apartment.

5th Apartment.

The particular and moſt remarkable Pieces are,

1 A Holy Family.
2 The Offering of the Magi.
3 Angel directing Lot out of Sodom.
4 The Flight into Egypt.
5 An unfiniſhed Piece.

} *Rubens.*

6 A Madona, by *Carlo Maratti.*

7 Mary Magdalen, by *Carlo Dolci.*

8 Two Madona's, in different attitudes, by *Titian.*

9 Herod's Cruelties, by *Paul Veroneſe.*

10 Queen Eſther, by Ditto.

11 A Head, by *Rubens.*

12 Ditto, by *Hans Holbein.*

13 Paſſage of the Red Sea, by old *Franks.*

14 Deſtruction of Troy, by *Bruhl.*

15 A Holy Family, by *Caracci.*

To which we may add, four ſmall Pieces, and a Dutch Piece, by *Teniers*; and two ſmall Pieces, by *Philippo Lauri.* With ſeveral other

ſmall Pieces; in particular, a Portrait of Paracelſus; a Piece of Architecture; a Battle Piece; an Aſſembly of the Gods, &c.

6th Apartment.

The Tapeſtry of the Duke's Battles is here begun, which are introduced by a moſt lively repreſentation of a Suttling Booth, Foragers, a Battle, and a Siege.

The Pictures.

1 Chriſt receiving the Children, by a Scholar of *Rubens*.

2 Lord Sunderland, by Sir *Godfrey Kneller*.

3 Dobſon, an Engliſh Painter, in the Reign of King James I. with his Family, by himſelf. This laſt is an admirable Piece, in the old correct Manner.

7th Apartment.

The Tapeſtry repreſents the Battles of Wynendale, Bouchain, and Oudenarde, with the Siege of Donawert.

The

The Pictures.

1 Jupiter and Europa, by *Paul Veroneſe.*

2 Lady Sunderland, by Sir *Godfrey Kneller.*

3 Beaſts, &c. by *Baſſan.*

8th Apartment.

1 The Three Graces cloathed, by *Rubens.*

2 Venus and Adonis, *Ditto.*

3 Silenus ægle, and Satyrs, &c. *Ditto.*

4 The Roman Charity, *Ditto.*

5 The Egyptian Fortune-Tellers, by M. *Angelo Carravaggio.*

6 A Battle Piece, by *Bourgognone.*

7 Another, by *Ditto.*

With ſix Landſkips, by *Wootton.*

The Saloon.

The Walls are adorned with Paintings of the different Habits, and Modes of Dreſs of all Nations. In one of the compartments the Painter, *La Guerre*, has taken an opportunity of introducing himſelf.

The Ceiling, which is executed by the ſame hand, is an Allegorical Piece, repreſenting

Peace ſtopping the Duke in his Career, and Time admoniſhing him of the rapidity of his own Flight.

9*th Apartment.*

The Tapeſtry of the Dukes Battles is here continued with the Battles of Blenheim, Malplaquet, and the Siege of Liſle.

Paintings.

1 A Hunting Piece, by *Schneider.*

2 Another Hunting Piece, *Ditto.*

3 A Dutch Piece, Painter's name unknown.

10*th Apartment.*

The March to, and the Siege of, Bouchain, in the Tapeſtry here, compleat the ſuite of the Dukes Battles.

The Pictures.

1 Iſaac bleſſing Jacob, by *Rembrandt.*

2 The Old Duke, by Sir *Godfrey Kneller.*

3 A Fruit Piece, by *Michael Angelo.*

ritb Apartment.

1 A Piece of Still Life, by *Maltese.*

2 A Ditto, by *Ditto.*

3 The late Dutchess, by Sir *Godfrey Kneller.*

The Apartments hitherto described, compleat the East and South Fronts of the Palace, and we now turn on the right Hand.

The Library.

From a series of smaller, though magnificent Apartments, we are suddenly struck at entering this Superb Room, which is 180 feet in length, and proportionably broad and lofty. The Doric Pilasters of Marble, with the complete columns of the same, which support a rich Entablature, the Window-Frames, the surrounding Basement of Black Marble, and the Stuccoed compartments of the Vaulted Cieling, are in the highest taste, both in design and finishing. It was originally intended as a Gallery for Paintings; but the late justly lamented Duke has added utility to elegance, having furnished it with the noble collection of Books, made by Lord Sunderland his Graces Father. Their number is said to amount to 24000

Volumes, which have been allowed to be worth 30,000 l. and we may venture to pronounce them, the beſt private collection in England. They are kept under gilt-wire lattices. On the tops of the Caſes is a ſeries of Bronzes. That no aſſiſtance to learning might be wanting, the late Duke placed here a fine Orrery and Planetarium.

At the upper end of the Room is a highly finiſhed Statue of Queen Anne, by *Ryſbrack*, with this Inſcription.

To the Memory of Queen Anne,
Under whoſe Auſpices
John Duke of Marlborough
Conquered;
And to whoſe Munificence
He and his Poſterity,
With Gratitude,
Owe the Poſſeſſion of Blenheim
A. D. . . . . 1726.

Over the book-caſes are the following Paintings.

1 Cartoons, copied by *Le Blond*.

2 Lot and his Daughters, by *Rubens*.

3 A Crucifixion, by *Vandyke*.

4 A Dutch Piece, by *Baſſan*.

5 A Landſkip, by *Claude Lorraine*.

6 A View

6 A View of Antwerp, by *Vanderheet.*

Before we leave this attic Gallery, I cannot but direct the Spectator to it's Bow-windows, from whence we have a delightful Prospect of the declivity descending to the river, and the gradual ascent of the venerable groves which cover the corresponding hills. We have now gone through the whole body of the House.

The Chapel.

This is one of the Wings, in which is a superb Monument to the memory of the old Duke and Dutchess, by *Rysbrack.* They are represented with their two Sons who died young, as supported by Fame and History. Beneath in a Basso-relievo, is the taking of Marshal Tallard.

In the Park originally stood a royal Palace, where King Etheldred called a Parliament. Alfred is reported to have translated Boetius de Consolatione Philosophiæ while resident here. Henry I. enclosed the Park with a wall, the greater part of which is now remaining. His successor Henry II. principally resided at this Seat, and erected in the Park a House, encompassed with a labyrinth of an extraordinary contrivance, for the habitation of his Concubine

bine Fair Roſamond. This romantic retreat, commonly ſtiled Fair Roſamond's Bower, was ſituated in the Valley, to the north-weſt of the bridge, near a remarkable Bath, or Spring, called at preſent Roſamond's Well.

The Park and manner of Woodſtock, with other appertenances, were granted with concurrence of Parliament, by Queen Anne, in the 4th year of her reign, to John D. of Marlborough, and his heirs, in recompence of the many illuſtrious Victories obtained under his command againſt the French and Bavarian Armies, particularly at Blenheim. The grant of the Crown, and the Services of the Duke are fully ſpecified on the pedeſtal of a ſtately column, 130 feet in height, on the top of which is a ſtatue of the Duke, ſituated in the grand avenue.

On one ſide is the following Inſcription, ſuppoſed to be written by the late Lord Bolingbroke.

The Caſtle of BLENHEIM was founded by Q. Anne,
In the Fourth Year of her Reign,
In the Year of the Chriſtian Æra 1705.
A Monument deſigned to perpetuate the Memory of the
Signal Victory
Obtained over the French and Bavarians,
Near the Village of BLENHEIM,
On the Banks of the Danube,
By JOHN, DUKE of MARLBOROUGH,
The

The Hero, not only of this Nation, but of this Age;
Whoſe Glory was equal in the Council and in the Field;
Who by Wiſdom, Juſtice, Candour, and Addreſs,
Reconciled various, and even oppoſite, Intereſts;
Acquired an Influence
Which no Rank, no Authority can give,
Nor any Force, but that of ſuperior Virtue:
Became the fixed important Centre,
Which, united in one common Cauſe,
The principal States of Europe;
Who by military Knowledge, and irreſiſtible Valour,
In a long Series of uninterrupted Triumphs,
Broke the Power of France,
When raiſed the higheſt, when exerted the moſt;
Reſcued the Empire from Deſolation;
Aſſerted and confirm'd the Liberties of EUROPE.

The Houſe itſelf was finiſhed at the public expence, but the Bridge, the Column juſt mentioned, and the Portal contiguous to the Town, were erected at the charge of the late Dutcheſs Dowager of Marlborough.

It will not be impertinent to obſerve, that Geoffrey Chaucer, the father of Engliſh Poetry, was born and lived in a houſe, the ruins of which were lately remaining juſt without the park wall towards the town.

The

The Noble PALACE of

CHATSWORTH,

Belonging to his Grace the Duke of *Devonſhire,*

Has very little in it that can attract the eye of the Connoiſſeur. The grandeur however with which it is fitted up, the magnificence of the marble portals, and the great quantity of rich carving, by the famous *Gibbons*, are all very ſtriking.

The Pictures are few in number and indifferent,

Some of them are,

Chriſt in the Garden, by *Gennari.*
Judith, by *Guido.* Much damaged.
Cupid, by *Correggio.*
Venus and Cupids, by *Gennari.*
Several Portraits, by *Vandyke*, &c.

Among

Among the reſt,

The firſt Earl of Devonſhire in his robes, aſcribed to *Mytens*. Mr. Walpole thinks it to be of *Paul Vanſomer*; and ſays it is equal to the pencil of Vandyke, and one of the fineſt ſingle figures he has ſeen.

A ſleeping Cupid, by *Gennari*.

The Flight into Egpyt, from the School of Caracci.

A Salvator Roſa.

An original drawing, by *Hans Holbein*, of the two Kings Henry VII. and VIII. as large as life; it is in black chalk and heightened. The architecture is rich, and parts of the picture are in a good ſtile.

A particular Picture, ſaid to be General Monke, his Child, and his Miſtreſs. The man in armour undoubtedly reſembles Monke, but the whole piece has the air of a Holy Family, by *Dobſon*.

CHISWICK

IS remarkable for an elegant houſe built by the late Earl of *Burlington*, and now belonging to his Grace the Duke of *Devonſhire*. The aſcent to the houſe is by a noble flight of ſteps, on one ſide of which is the Statue of *Palladio*, and on the other that of *Inigo Jones*. The Portico is ſupported by ſix fluted columns of the Corinthian order, with an elegant pediment, and a rich cornice, frize, and architrave. The octogonal Saloon finiſhing at top in a dome through which it is enlightened, is very elegant. Though the other front towards the garden is plainer, yet it is in a very bold, noble, and maſterly ſtile, and has at the ſame time a pleaſing ſimplicity, as hath alſo the ſide front towards the Serpentine River, which is different from the two others. In the inſide the ceilings are richly gilt and painted, and the rooms adorned with ſome of the beſt pictures in Europe.

From the back of the houſe you enter a lawn planted with clumps of Evergreens, between which are two rows of large ſtone Vaſes. At the ends next the houſe are two Wolves in ſtone, by *Scheemaker*; at the farther end are two large lions,

lions, and the view is terminated by three fine antique ſtatues dug up in Adrian's garden at Rome, with ſtone ſeats between them. On the right of the Serpentine River is a building that is the exact model of the Portico of the Church in Covent Garden.

Pictures, &c. in the Houſe.

In the Portico.

Auguſtus, a buſto.

Saloon.

Lord Burlington and three of his ſiſters, Elizabeth, Juliana, and Jane; by Sir *Godfrey Kneller*.

Rape of Proſerpine — *Sconians.*

Anne of Auſtria — *Frederick Elde.*

Morocco Ambaſſador in the reign of Char. II. Figure by Sir *Godfrey Kneller*; back ground and horſe by *Wyke*.

King Charles, his Queen, and two children. *Vandyke.*

Judgment of Paris *Cav. Daniele.*

Lewis XIII. — *Fred. Elde.*

Apollo and Daphne *Cav. Daniele.*

Buſtos.

Buſtos.

Antinous.—Lucius Antinous.—A Bacchanalian.—Socrates. — Fauſtina.——Britannicus.—Plautilla.——Antoninus.—Apollo.——Buſt unknown.—Domitian.—Adrian.

Red Velvet Room.

Madonna della Roſa	*Domenichino.*
Noah ſacrificing	*Carlo Maratti.*
Painting and Deſigning	*Guido Rheni.*
The Holy Family	*Carlo Maratti.*
King Charles I.	*Cornelius Jonſon.*
Pope Innocent IX.	*Diego Velaſques.*
St. Gregorio ——	*Cavidoni.*
Pope Clement IX.	*Carlo Maratti.*
The Holy Family	*Giacinto Brandi.*
The Holy Family	*Salviati.*
Ducheſs of Somerſet	*Vandyke.*
Bacchus and Ariadne	*Sebaſtiano Ricci.*
A Woman	*School of Rubens.*
Three Statues, Chiaro oſcuro	*Nic. Pouſſin.*

A Man,

A Man	*School of Rubens.*
Venus and Cupid	*Seb. Ricci.*
St. John in the Wilderneſs	*Franc. Mola.*
A Portrait	*Langians*
Firſt Counteſs of Burlington	*Vandyke.*
Cardinal Baronius	*Frederico Barocci.*
A Portrait	*Rembrandt.*
Mr. Killigrew	*Vandyke.*
Firſt Earl of Burlington	*Vandyke.*
Salmacis and Hermaphroditus	*Franciſco Albano.*
The Holy Family	*Andrea del Sarto.*
Mary Queen of Scotland	*Fred. Zucchero.*
The Holy Family	*Pietro da Cortona.*
The Proceſſion of the Dogeſſe	*Paolo Veroneſe.*

Bronzes.

A Young Hercules.

Three Pictures of incenſe Lamps *Benvenuto Celini.*

Blue Velvet Room.

A Chymiſt's Shop	*David Teniers.*
A Landſkip and Figures	*Franc. Mola.*

A Landſkip and Figures	*Gaſpar Pouſſin.*
A Magdalen's Head	*Guido Rheni.*
A Landſkip with Figures hawking	*Wouvermans.*
A March	*Bourgognone.*
The Paſſage of the Red Sea	*Ditto.*
The Jeſuits Church at Antwerp	*Gerringh.*
A Landſkip and Figures	*Bott.*
A Landſkip	*Gaſpar Pouſſin.*
A Landſkip	*Ditto.*
A Landſkip with Horſemen	*Vander Meulen.*
A Landſkip	*Bott.*
Lord Sandwich in a round	Sir *Peter Lely.*
A Woman Frying Fritters	*Schalcken.*
The Holy Family	*Carlo Maratti.*
A Tent	*Wouvermans.*
A Landſkip with Fiſhermen	*Phill. Laura.*
The Flight into Egypt	*Nicolo Pouſſin.*
A Ferry Boat and Cattle	*Bercham.*
A Woman Feeding Children	*Schalcken.*
The Holy Family	*Andrea Sacchi.*
Ditto	*Camillo Procacini.*
Inigo Jones in a round	*Dobſon.*

Red

Red Cloſet next the Blue Room.

Lot and his two Daughters — *Rottenhammer.*
A Landſkip and Ruins *Viviano.* The Figures by — *Michel Angelo.*
Jupiter and Io — *Franceſco Imperiali.*
Spaniſh Lady — *D. Velaſques.*
Fiſhermen — *Rubens.*
The Preſentation — *Giuſeppe Chiari.*
A Man hawking — *Inigo Jones.*
A Sea Port — *Marco Ricci.*
A Landſkip — *Velvet Brughel.*
A Flora — *Franciſco Albano.*
Temptation of St. Antony — *Annibal Carracci.*
A Landſkip — *Patel.*
Lady Dorothy Boyle, — *Lady Burlington.*
A Landſkip — *Velvet Brughel.*
The Holy Family — *Sebaſtian Bourdon.*
The inſide of a Church — *Perino del Vaga.*
A Sea Piece — *Vandevelde,*
A Landſkip — *Marco Ricci.*
Chriſt in a Garden.

The Holy Family	*Schidoni.*
Crucifixion of a Saint	*Seb. Bourdon.*
A Landſkip	*Ryſdal.*
The Holy Family	*Denis Cabert.*
The Samaritan Woman	*Paolo Veroneſe.*
Boy's head	*Holbein.*
Cleopatra	*Leonardo da Vinci.*
Landſkip	*Swanevelt.*
The Holy Family	*Paſſari.*
Earl of Eſſex	
Portrait	*Fran. Hals.*
Inſide of a Church	*Vandyke.*
Landſkip	*Gaſpar Pouſſin.*
Man and Vaſes	*Benevedetto Caſtiglione.*
Landſkip	*Franciſque Meli.*

Green Velvet Room.

Mars and Venus	*Albano.*
Acis and Galatea	*Luca Giordano.*
Conſtantine's Arch	*Gio. Paolo Panini.*
Romulus and Remus	*Pietro da Cartona.*
Woman bathing	*Rouſſeau.*

Mr.

Mr. Rogers *Vandyke.*

Our Saviour in the Garden *Guercino.*

A Man half length with a Dog *Dolſon.*

Rembrandt in his painting room *Garrard Dow.*

Ruins *Viviano.*

View of Florence *Gaſparo degli Occhiale.*

Diana and Endymion *Sebaſtiano Ricci.*

Flowers by Baptiſte: the Boy *Seb. Ricci.*

Ponte Rotto *Gaſparo degli Occhiale.*

The Holy Family *Franciſco Mola.*

Landſkip *Mons. Verton.*

Buildings *Rouſſeau.*

Magdalen *Carlo Maratti from Guido.*

Man half Length *Rembrandt.*

Madona and St. Catherine *Pietro da Cortona.*

The Jews ſcourging our Saviour *Giacomo Baſſan.*

Piazza del Popolo *Gaſparo degli Occhiale.*

Landſkip with Fiſhermen *Salvator Roſa.*

Beliſarius *Vandyke.*

Earl of Pembroke and his Siſter *Vandyke.*

Bed-Chamber.

Earl of Cumberland in a round.

Mr. Pope in a round — *Kent.*

Lady Burlington in a round — *Aikman.*

Gallery.

Sufanna and the Elders — *P. Veroneſe.*

* * * * — *Baſſan.*

* * * * — *Ditto.*

Landſcapes

Ditto

Ditto

Middle of the Ceiling — *Paolo Veroneſe.*

Two Statues — *Guelphi.*

Two Ditto — *Schœmaker.*

Two little Heads — *Guelphi.*

Two porphyry Vaſes; from Rome.

Cloſet within the Bed-chamber.

Lord Clifford and his Family, painted in 1444, by *John Van Eyk*, called *John of Bruges*. It was an old altar table.

A Woman

A Woman in a Hat	*Blomaert.*
Lady Dorothy Boyle, in crayons.	*Lady Burlington.*
Henry IV. of France	*Moſaick.*
A Head, a ſketch	*Vandyke.*
Ditto,	*Ditto.*
Flowers upon Glaſs	*Baptiſte.*
A Woman ſelling Fiſh and Herbs	
Hagar and the Angel	
A Boy's Head	
A Man's Head	
A Woman combing her Head	
A Satyr whipping a Woman	
A Head	*Holbein.*
A Venus ſleeping	
Dutch Figures	
A Man reading	
The Aſcenſion	*Albano.*

The New Dining-Room.

Twelfth Night	*Jordans.*
The finding of Moſes	*Seb. Ricci.*

Jephtha	*Seb. Ricci.*
Good Samaritan	*Giacomo Baſſan.*
A Flower Piece	*Baptiſte.*
Ditto	*Ditto.*
Ditto	*Ditto.*
A Portrait	*Rubens.*
Ditto, unknown	
Buildings and Cattle	*Wenix.*
Firſt Lady Halifax	*Sir Peter Lely.*
The Marriage of Cupid, &c.	*Andrea Schiavone.*
A Landſcape	*Gio. Franciſco Bologneſe.*
Mars and Venus	*Le Fevre.*
A Landſcape	*Gio. Franceſco Bologneſe.*
A Madona	*Parmegiano.*
Woman taken in Adultery	*Aleſandro Veroneſe.*
Liberality and Modeſty, after *Guido.*	

DEVON-

DEVONSHIRE HOUSE,

In PICCADILLY.

THE collection of pictures with which this houſe is adorned, is ſurpaſſed by very few either at home or abroad. The following is an exact liſt.

In the great with-drawing Room.

Moſes and the Burning Buſh	*Jac. Baſſan.*
Landſcape	*Claude Lorrain.*
An Hiſtorical Subject	*Paul Veroneſe.*
Moſes in the Bull-ruſhes	*Van Dyck.*
Wiſe Mens Offerings	*P. Veroneſe.*
Archbiſhop of Spoletto	*Tintoret.*
Cleopatra	*Luca Giordano.*
Family Piece	*Dobſon.*
Arthur Godwin	*Vandyck.*
A Lady, its companion	*Ditto.*

Diana

Diana and Acteon, figures — *C. Marat.*

Landſcape — *G. Pouſſin.*

Joſeph and his Miſtreſs — *Carlo Cignani.*

Solomon and the Queen of Sheba — *Le Sueur.*

Landſcape, St. John in the Wilderneſs — *Titian.*

Sine Baccho & Cerere friget Venus — *Albano.*

Two Portraits—Ld Falkland and Col. Cavendiſh — *Vandyke.*

A drunken Converſation — *M. Angelo Caravaggio.*

Suſannah and the Elders — *Annib. Caracci.*

Jacob's Ladder — *Salvator Roſa.*

A Holy Family — *Titian.*

In the ſecond Drawing-Room.

A Holy Family, with Boys — *N. Pouſſin.*

Chriſt and the Woman of Samaria — *F. Mola.*

An old Man in a Turkiſh Dreſs — *Rembrandt.*

A Ruin — *N. Pouſſin.*

An emblematic Picture — *Andrea Sacchi.*

Venus and Cupid — *L. Giordano.*

A Portrait — *Tintoret.*

Portrait of an Abbeſs, over the Door — *Vandyke.*

Angel

Angel and Tobit — *C. Marat.*

Holy Family — *A. del Sarto.*

Death of St. Peter, over the chimney — *Donato Creti.*

A Piece of Ruins — *Viviano.*

A Portrait — *Titian.*

Two round Landſcapes — *G. Pouſſin.*

A Woman and Child, Portraits — *Vandyke.*

Head of a Saint — *L. Giordano.*

Adam and Eve — *Dominichino.*

A Woman Saint taken up to Heaven — *Lanfranc.*

Two circular Landſcapes — *G. Pouſſin.*

Andromeda — *Guido.*

Head of a Saint — *M. Angelo Caravaggio.*

Et in Arcadio Ego — *N. Pouſſin.*

In the third Drawing-Room.

A Beggar Boy with a Bird's Neſt — *Amoroſo.*

Two Portraits, one of *Titian*, the other *Carlo Cignani*, by himſelf.

Samſon and Dalilah — *Tintoret.*

Two Landſcapes — *F. Mola.*

Holy

Holy Family	*C. Marat.*
Landſcape	*G. Pouſſin.*
Perſpective View	*Viviano.*
Holy Family	*Guercino.*
Whole Length of Philip of Spain	*Titian.*
Whole Length	*Tintoret.*
Holy Family, over the chimney	*Rubens.*
Two Battle Pieces	*Bourgognone.*
Virgin and Child	*Cantarini.*
Jacob wreſtling with the Angel	*S. Roſa.*
David and Goliah, its companion	*Ditto.*
Landſcape	*P. da Cortona.*
Moſes reſcues the Prieſt of Midian's Daughters from the fury of the Shepherds	*Ciro Ferri.*
An Aſſumption	*L. Giordano.*
Girl feeding Chickens	*Amoroſo.*
St. Jerome	*Dominichino.*
Sleeping Boy	*C. Marat.*

In the Library.

Several Portraits, and two hiſtorical Pictures, Mars and Venus, and Venus and Cupid, both by *Vanloo.*

In

In The little Dreſſing Room.

The Transfiguration, over the chimney	*Camillo Procacini.*
Landſcape	*Horizonti.*
Holy Family	*Barocbe.*
Hiſtory, from a Romance	*Romanelli.*
Jupiter and Juno	*A. Caracci.*
Temptation of St. Anthony, a Landſcape	*Teniers.*
Cincinnatus	*P. da Cortona.*
Landſcape	*Teniers.*
St. Veronica	*Romanelli.*
Angel and Child	*S. Roſa.*
St. Jerome	*Titian.*
Crucifix	*A. Caracci.*
Landſcape	*Jean Franciſco.*
Holy Family	
Lot entertaining the Angels	*Schiavoni.*
Charity	*C. Cignani.*
Chriſt bearing his Croſs	*Dominichino.*
Duke of Braganza	*L. da Vinci.*
Magdalen	*Correggio.*

Alexander

Alexander and Campaſpe	*Solimini.*
Apelles and the Grecian Virgins	*Ditto.*
Cupid and Pſyche	*Aleſſandro Veroneſe.*
Cephalus and Procris	*Pouſſin.*
Peter denying Chriſt	*Caravaggio.*
Women ſewing	*Ditto.*
Ditto making a Lace	*Ditto.*
Landſcape	*Dominichino.*
Adoration	
Ditto	
Old Woman's Head	*Guido.*
Woman of Samaria	*M. Ang. Buonarotti.*
Landſcape. *Paul Brill*——Figures	*Elſheimer.*
Marriage of a Virgin	*Albert Durer.*
Mars and Venus	*Tintoret.*
Two Heads	
Iſaac bleſſing Jacob	
Rebecca	
St. Joſeph	
Mignard	*Carlo Maratti.*
Holy Family	*Nic. Berettoni.*
Two Landſcapes	*Bourgognone.*

Two

Two Landſcapes	*Brughel.*
Water-Fall	
Flight into Egypt	*Polenburgh.*
Holy Family	*Albano.*
Death of Dido	*Paris Bourdon.*
Pantheon	
Pope and Cardinals	*John Van Eyck.*
Landſcape	
Plague at Athens	*Bourdon.*
Holy Family	*Parmegiano.*
Ruins	*Both.*
Portrait of a Sculptor	*Sir Peter Lely.*
Madona	*Titian.*
Portrait	*A. Carracci.*
Ditto	*Fra. Holt.*
Jupiter and Europa	*Sir Peter Lely.*
Saint and Angel	*Ph. Lauri.*
Woman and Child	*C. Cignani.*
Holy Family	*C. Marat.*
Soldier, Woman and Child	*S. Roſa.*
Murder of the Innocents	*Rottenhammer.*

Two

Two People counting Money	*Teniers.*
Head	*Raphael.*
Ditto	*Holbein.*
Madona	*Schidoni.*
Holy Family	
St. Jerome	*Phill. Lauri.*

The great Dining Room.

The Royal Yatch, over the Door	*Vandevelde.*
Sophoniſba	*L. Giordano.*
Trophy, with the Head of Lewis XIV.	
Fruit Piece	*M. Angelo.*
Country Wake	*Bamboccio.*
Piece of Still Life	
Fruit Piece, with a Carpet	*Malteſe.*
Duke of Albemarle	*Sir Peter Lely.*
Fruit Piece	*M. Angelo.*
Ship Piece	*Bourgognone.*
Landſcape	*Ditto.*
Battle of Lewis XIV.	*Vandermeulen.*
A Chapel	

Suſanna

Suſanna and the Elders	*Guercino.*
Landſcape	*Tillemans.*
A Perſpective view.	

In the Hall.

Several portraits of *Vandyke, Sir Peter Lely, Sir Godfrey Kneller,* &c.	
Two pictures	*Watteau.*
Roman amphitheatre.	
A converſation, candle light.	
Shoeing a Horſe	*Wouvermans.*
Landſcape	*Rowland Savory.*
The beaſts going into the Ark	*Baſſan.*
Chymiſt's Laboratory	*Teniers.*
View of Newmarket	*Tillemans.*
Boar hunting	*M. de Vos.*
Two ſmall Pictures	*Teniers.*
Landſcape	*Dominichino.*
Apollo and Marſyas	*Titian.*
Apollo and Midas	*Ditto.*
Landſcape	*Bergham.*
A Converſation, candle-light	*Bamboccio.*

In a Dreſſing Room.

Several portraits, among which are hiſtorical and other ſubjects, viz.

An hiſtorical ſubject	*P. da Cortona.*
Achilles and the Centaur	*S. Roſa.*
A Battle piece	*M. Angelo Battoglio.*
Death of St. Peter	*Guido.*

In the Lower Room.

Among many others are the following:

Conſecration of Thomas a Becket *J. Van Eyck.*

Pope with his cardinals in Proceſſion.

The preſentation of Chriſt in the Temple *Hans Holbein.*

DITCHLEY.

DITCHLEY,

The Seat of the Rt. Hon. the Earl of *Litchfield*,

IS ſituated about 3 miles from Blenheim, on the North-Weſt. It is built of hewn ſtone, and has a beautiful Southern Front, with two correſpondent wings, commanding a moſt agreeable and extenſive proſpect; in which the magnificent Palace of Blenheim, has the principal effect. In the centre of the front is

The Hall.

This Room is finely proportioned, and elegantly decorated. The Ceiling contains an aſſembly of the Gods, painted by *Kent*. Two of the compartments are filled with hiſtorical pieces from the Æneid, by the ſame hand; one of which repreſents Æneas meeting Venus his Mother, in the Wood, near Carthage; and the other, Venus preſenting Æneas with the new Armour. The Sciences are introduced as ornaments, with Buſts of the Poets properly diſpoſed; and a Statue of the Venus de Medicis.

The Chimney-piece is ſuperb and lofty, decorated with a Portrait of the late Lord, by *Akerman.*

Muſic Room.

The conſtruction of this apartment is well adapted to the uſe aſſigned; and its elegance cannot fail of having the moſt pleaſing effect on the Spectator.

The Paintings are,

A portrait of the Earl of Litchfield's Grandfather and Grandmother.

The preſent Earl of Litchfield.

The two late Dukes of Beaufort.

Sir Watkin William Wynne, and the Honourable Mr. Lee, in crayons, by *Heare.*

Rubens and Family hunting.

Two Venetian Courtezans.

Landſcape, by *Wootton:* In which are introduced his Lordſhip, and the Hon. Mr. Lee, taking the diverſion of Shooting. With three Hunting-pieces, by *Wootton.*

Dining

Dining Room.

On the whole this Room is furniſhed with much ſimple elegance. Here are the capital Portraits of Henry 8th and prince Henry, by *Hans Holbein.* This piece is executed with a ſtrength and freedom not generally found in the performances of that high finiſher.

A Family-piece of Charles 1ſt. with Charles 2d. at his knee, by *Vandyke.*

Sir Henry Lee, with the Maſtiff which ſaved his life, by *Jonſon.*

The late Lord, and preſent Dowager Lady, in the Coronation Robes, by *Richardſon* and *Vanderbank.*

The Duke of Monmouth and his Mother.

Prince Arthur, by *Jonſon.*

Sir Charles Rich.

Sir Chriſtopher Hatton, a good whole length by *Corn. Ketel.* With four Portraits of Sir Henry Lee's Brothers.

The Damaſk Bed-chamber.

It is adorned with tapeſtry, repreſenting Boys ſqueezing Grapes, and engaged in other Sports.

Here are admirable Paintings of,

Admiral Lee, by *Vandyke.*

The Queen of Bohemia, by *Jonſon.* And the Portraits of Lord and Lady Teynham.

Tapeſtry Drawing Room.

It is furniſhed with tapeſtry not leſs maſterly than that laſt mentioned.

The ſubjects are,

The Muſe and Apollo ſinging and playing on their ſeveral Inſtruments; *Bacchanalian* Scenes and a Vintage.

The Paintings are,

The Counteſſes of Rocheſter, and Lindeſay, by *Lely.*

Sir Francis Harry Lee, by *Vandyke.*

Sir Harry Lee, at full length, in the Robes of a Knight of the Garter, by *Jonſon.*

The Saloon.

Here is an excellent antique of the Goddeſs Health, about 30 inches in height; purchaſed from Dr. Mead's Collection.—On its Pedeſtal is

is a Bas Relief of the head of Æſculapius, cut with remarkable boldneſs. Here is alſo ſhewn a Medallion of a ſleeping Cupid. The Diameter is about nine inches.

Green Damaſk Drawing Room.

The Chimney-piece is finely executed by *Schee-maker*, and finiſhed with two ſmall Corinthian Columns. In the middle is a Landſcape, by *Wootton*.

Over the doors are two ſtriking pieces brought from Italy, of Ruins, Rocks, and Caſcades.

Here is alſo a table of Italian Marble, having a greeniſh ground interſperſed with white Veins.

White Dining Room.

The Paintings are,

A full length Portrait of Charles II. and the Dutcheſs of Cleveland, by *Lely*.

The preſent Duke of Grafton's great Grand-father, and Lady Charlotte Fitzroy, his Lord-ſhips Grandmother, by *Kneller*.

Here are two tables of Egyptian Marble.

The Velvet Bedchamber.

Both the Bed and Hangings of this apartment are of rich figured Genoa Velvet.

The Chimney-piece is elegantly finiſhed, by *Scheemaker*, and adorned with a proſpect of a Ruin, by *Paul Panini*.

The Tapeſtry Room.

This Bed-chamber which is the laſt apartment we are ſhewn, is curiouſly ornamented in the Chineſe taſte. Here are two pieces of tapeſtry, one of which repreſents the Cyclops forging the armour of Æneas; the other, Neptune, with his proper attendance, giving directions about refitting a Veſſel, which has juſt been ſhipwrecked. The heads of the Dolphins are executed with much ſpirit and expreſſion.

Over the Chimney-piece, which is finely finiſhed in white marble, is a capital Picture of the Duke and Dutcheſs of York, and the Princeſſes Mary and Anne; by Sir *Peter Lely*.

Over the two Doors are two maſterly Landſcapes, by an Italian hand.

On the whole, this ſeat is a Repoſitory of valuable Portraits, executed by the moſt eminent artiſts

artiſts in that ſpecies of Painting; *Rubens*, *Vandyke*, Sir *P. Lely*, and our ingenious countryman and rival of *Vandyke*, *Jonſon*.—As a piece of architecture, it is inferior to none for the juſtneſs of its proportions, and the convenient diſpoſition of its apartments. With regard to Furniture and Decorations, it is finiſhed with taſte, rather than with ſplendor; and adorned with that elegance which reſults from Simplicity.

FOOTS CRAY PLACE,

The Seat of *Bouchier Cleeve*, *Eſq.* in Kent,

WAS built by himſelf after a deſign of *Palladio*, of the Ionic order, and is very elegant, The Gallery which extends the whole length of the north front of the houſe, is a very grand room, and is filled with Pictures by the moſt eminent Maſters; there are ſeveral other good pieces in the dining room and parlour, of all which the following is an exact liſt.

Common

Common Parlour.

Seven Sea pieces	*Vandevelde.*
A ſmall Dutch Kitchen	*Calf.*
Landſcape	*Wynants.*
Mocking Chriſt	*Baſſano.*
View of the Rialto	*Marieſchi.*
View of St. Marks Palace, and a Bull-feaſt at Venice	*Canaletti* and *Chimeroli.*
Moon Light	*Vandeneer.*
Emblematical picture	*Gulio Carpioni.*
Landſcape under it, by *Glauber*; Figures by	*Laireſſe.*
Doge's Palace	*Carlavarin.*
A Sea port and market in Holland	*Wynix.*
Landſcape by *Glauber*—Figures by *Laireſſe.*	
A Smith's Shop	*Old Wyke.*
Oval Landſcape	*Lambert.*

Gallery Weſt End.

Landſcape morning	*Claude Lorrain.*
Ditto Evening	*Ditto.*

Venus

Venus and Cupid — *Vandyke.*

Landſcape — *Both.*

North Front.

Adoration of the Shepherds — *Old Coloni.*

Temple of the Muſes — *Romanelli.*

Suſanna and the Elders — *Guercino.*

Wolf and Dogs, by *Snyders*; the Landſcape, by *Rubens.*

Flower Piece — *Van Huyſum.*

Abraham and Hagar — *Rembrandt.*

Landſcape — *Paul Potter.*

Jacob with his Flocks — *Roſa Tivoli.*

Landſcape — *Gaſpar Pouſſin.*

Fruit Piece — *De Heem.*

French King on horſeback — *Vandermeulen.*

Three horſes mounted — *Van Dyke.*

Eaſt End.

Judgment of Paris — *Guiſeppe Chiari.*

Landſcape — *Hobima.*

Paradiſe

Paradiſe — *Tempeſta.*

Landſcape, by *Paul Brill*; figures *Annibal Caracci.*

South Side.

Lapithae and Centaurs	*L. Giordano.*
Landſcape	*Wouverman.*
Country wake	*Teniers.*
Landſcape	*Wouverman.*
View of Venice	*Canaletti.*
Holy Family	*Rubens.*
Madona	*Carlo Dolci.*
Chriſt bleſſing St. Francis	*Annibal Caracci.*
Dead Chriſt.	*Ditto.*
Smith's Forge	*Brouwer.*
Cat and Boys	*Old Mieris.*
Dead Game and Figures	*Snyders* and *Rubens.*
Heraclitus and Democritus	*Rembrandt.*
Sea Piece	*Vandevelde.*
Boy and Goat	*Kanderborch.*
A View of the Rhone	*Teniers.*

Cattle

Cattle	*Adrian Vandevelde.*
Circumcision	*Paul Veroneſe.*
View in Venice	*Canaletti.*
Venus and Adonis	*Rubens.*
A Dutch Lover	*Jan Stein.*
A View near Harlem	*Ryſdale.*
Preſentation of Chriſt	*Rembrandt.*
Miraculous Draught of Fiſhes	*Teniers.*
Jan Steen playing on a Violin	*Himſelf.*
Head	*Hans Holbein.*
Toilette	*Metzu.*

Drawing Room.

Temple of Delphi	*Pietro da Cortona.*
A Retreat	*Bourgognone.*
Woman taken in Adultery	*Pordenoni.*
Dead Game	*Fyt.*
Field of Battle	*Bourgognone.*
Diogenes	*Salvator Roſa.*
Landſcape	*Gaſpar Pouſſin.*
Dutchmen	*Le Duck.*

Boors

Boors Drinking	*Ostade.*
Landscape	*Gaspar Poussin.*
Boys at Cards	*Morello.*
Faith, Hope, and Charity	*Lorbetto di Verona.*
Inside of a Church at Antwerp,	*De Neef*, figures *Old Franks.*
Portrait	*Rembrandt.*
Magdalen	*Francisco Mola.*
Democritus, in the posture Hippocrates found him in near Abdera	*Salvator Rosa*

Admittance to see the house is by tickets from Mr. Cleeve, every Thursday during the summer.

HAGLEY PARK,

The Seat of *Lord Lyttelton,*

THE grounds are perhaps disposed in the greatest taste of any spot in the world.

The stranger is first conducted among the shrubs, of which there is a very great variety, in a most flourishing state.

The

The Church ſtands in the Park retired, and covered by trees. It is chiefly remarkable for the elegantly ſimple Monument erected by his Lordſhip for his beloved Lucy; on which is this inſcription in Latin and Engliſh:

Luciæ Lyttelton.
Ex antiquiſſimo Forteſcutorum genere ortæ
Quæ annos nata viginti novem.
Formæ eximiæ, indolis optimæ; ingenii maximi:
Omnibus bonis artibus, literiſque humanioribus.
Supra ætatem et ſexum exculti.
Sine ſuperbia, laude florens.
Morte immaturâ
Vitam pie, pudice, ſanctè actam.
In tertio puerperio claufit.
Decimo nono die Januarii
Anno Domini 1746—7.
Flete etiam ab ignotis.
Uxori dilectiſſimæ
Quinquennio feliciſſimi conjugii nondum abſoluto.
Immenſi amoris ac deſiderii hoc qualecunque monumentum
Poſuit Georgius Lyttelton.
Adhuc ehcu ſuperſtes.
At in eodem ſe ulchro ipſe olim ſepeliendus.
Et per Jeſum Chriſtum Salvatorem ſuum.
Ad vitæ melioris diuturnum gaudium
Lachrymis in æternum abſterſis
Se cum illâ reſurrecturum confidens.

From the Church you enter a winding path up a hill to a Column ſupporting a Statue of Frederic Prince of Wales, looking on the houſe, with a view of the country over it: the black mountains,

mountains, and the Malvern hills to the left. From hence the winding walk is continued through a grove (from whence is a view of Lord Stamford's grounds) to a Pavilion dedicated to Thomſon with this inſcription:

Ingenio immortali
Jacobi Thomſon.
Poetæ ſublimis.
Viri boni.
Ædiculam hanc in ſeceſſu quem vivus dilexit.
Poſt mortem ejus conſtructam.
Dicat Dedicatque
GEORGIUS LYTTELTON.

From Thomſon's Seat, you paſs by a ruin, a Pavilion, and a ſeat in an amphitheatre of wood; thence by a pit of hard red ſtone to Jacob's Well, which brings you to a ſtrait walk by the park pales, on the outſide of which ſtands the parſonage houſe: white cottages and the country are ſeen at a diſtance: the hanging wood on the left.

Now you enter a walk winding to the right, with a view of Clee Hills: this leads into a grove, whence a view of the Tower breaks in. Hence you arrive at a rotunda of the Ionic order; from which you look down acroſs water and a lawn to the Palladian Bridge. Hence you wind down the hill into a wood; where, in a deep

deep recefs, by a purling rill; is a retired bench; from this you wind to the left up hill; and find an Urn inſcribed to Mr. Pope with this inſcription:

ALEXANDRO POPE
Poetarum Anglicanorum Elegantiſſimo Dulciſſimoque.
Vitiorum Caſtigatori acerrimo,
Sapientiæ Doctori ſuaviſſimo.
Sacra eſto.
1744.

Hence you come to a gentle fall of water, and to a lawn incircled with wood, from which is a ſteep aſcent to the ruined tower. From the top of this is an immenſe extended view of the country: Dudley, Worceſter, the Clee Hills, the Wrekin at Forty, and Radnor-tump at eighty miles diſtance.

From hence you deſcend to a triangular water, where there is a good view of the tower. You now wind through the hanging wood to the ſeat of Contemplation; which is a fine cloſe ſcene, well contraſted with that vaſt expanſe of proſpect which the Tower afforded: and admirably fitted to relieve the eye, tired with the very great and diſtant objects which it has been viewing. Hence you ſoon arrive at the Root-

Houſe or Hermitage, in which are the following lines from Il Penſeroſo of Milton.

" And may at laſt my weary age,
" Find out the peaceful Hermitage,
" The hairy gown, and moſſy cell,
" Where I may ſit, and rightly ſpell,
" Of every ſtar that Heaven doth ſhew
" And every herb that ſips the dew,
" Till old experience do attain,
" To ſomething like prophetic ſtrain,
" Theſe pleaſures melancholy give,
" And I with thee will chooſe to live."

Here are two views of the country, and the water below. Hence you return on the left by the water, to a cave of roots looking on it, and to an alcove of pebbles looking on another water. Here the path winds to the right up hill to a fine view of the country, and of the Houſe in the bottom; hence you come to a ſeat, where there is a noble view, and the following lines from Milton's Paradiſe Loſt, Book V. are with a happy propriety inſcribed upon it;

" Theſe are thy glorious works, Parent of good!
" Almighty! thine this everlaſting frame
" Thus wondrous fair! thyſelf how wondrous
" then
" Unſpeakable! who ſits above theſe heavens
" To

"To us invisible, or dimly seen
"In these thy lowest works; yet these declare
"Thy goodness beyond thought, and power
"divine."

From this glorious view you turn into a thicket, and have a look at the Doric Pavilion, Thomson's seat, and the Obelisk: hence you come to a seat where there is a view over a heath to the Wrekin; and then to another which was Mr. Pope's favourite, inscribed,

Quieti & Musis.

Here you have a lawn descending to a piece of water backed with a rising wood, and a view of Thomson's seat and the Obelisk. Hence winding still through the wood you come to an open lawn with sheep-walks and a clump on the top, which scene Lord Anson used to say much resembled some parts of the Island Tinian —it is truly rural and picturesque.

Descending to a hollow of irregular wood, with water breaking out variously, is a bench with this inscription from Virgil.

"Hic gelidi fontes, hic mollia prata, Lycori;
"Hic nemus: hic ipso tecum consumerer ævo."

Hence you serpentine by a fine trout stream, with a delightful irregular thicket, and fine

rising lawn; Pope's ſeat backed with a theatre of wood, and the rotunda ſeen over water one way; and the Palladian Bridge over another water backed with trees over which the diſtant hills are ſeen, another way.

Hence through a gate you enter the *Fairy-ground*, where one would willingly indulge the mind in a pleaſing fancy it will be apt to take up, that every thing here is inchantment—a noiſe of falling water is heard; a trickling rill is ſeen; then a maſſy cave in front of a caſcade, with this inſcription from Horace:

——"Ego lauda ruris amoeni
"Rivos, & muſco circumlita ſaxa, nemuſque."

This is a ſcene that beggars all deſcription.

Hence you come to a ſmall vale encompaſſed with laurels and flowers; here is a long gentle fall of water among the laurels.—A gloomy ſcene where we hear the diſtant fall of waters; and thence to a look over a ſwelling lawn to Thomſon's ſeat. Here you wind down the hill to the Palladian Bridge, hearing all the way the ſound of caſcades.

The Inſcription——

——"Viridantia Tempe,
"Tempe, quæ ſylvæ cingunt ſuper impendentes."

The

The opening is narrow with gloomy wood on both ſides.

It is impoſſible for words to convey to the mind an adequate idea of theſe delightful ſcenes; the editor therefore does not flatter himſelf that the reader can be ſenſible of the beauties of this paradiſe, from the foregoing ſlight ſketch which was made in a walk through it the laſt ſummer. With what contempt muſt every one, who has ſurveyed it, look, not only on the cockle-ſhell gardens of Holland, but even on the boaſted deſigns of Le Notre. And who that has ſeen nature thus attired by Lord Lyttelton, can bear with patience the diſtorting and torturing her beauteous form, or the tricking her out in tinſel and meretricious ornaments. Theſe grounds, and its rival Elyſium in the neighbourhood, to an attentive obſerver, will have all the merit of a fine compoſition in Poetry or Painting. But let us leave ſpeaking of beauties upon which the eye alone is able to determine; and come to the Houſe, which is ſaid to have been planned by the great friend of its illuſtrious inhabitant, and of his country—Mr. Pitt.

The Hall

Is adorned with Statues and Buſts. The Mantle-piece of the Chimney is ſupported by

two Herculeſes; over the chimney is a bas-relief of Pan courting Diana with a Fleece.

Library.

Pope, with his dog Bounce	*Richardſon.*
Thomſon	*Aickman.*
Gilbert Weſt	
Buſts	

Dreſſing-Room.

Sir R. Stainmore	*Honthorſt.*
Prince Maurice	*Dobſon.*
Lady Crompton	*Corn. Jonſon.*
A Lady unknown	*Ditto*—flat.
Queen of Bohemia	*Ditto.*
Mr. H. Lyttelton	*Greenhill.*
Prince of Orange	*Mirevelt.*
Sir Alexander Temple	*Jonſon.*
Sir Thomas Lyttelton	*Van Somer.*
A Landſcape	*Wotton.*
Sir J. Lyttelton	*Zuccharo?* black
Sir Thomas Lyttelton's Lady	*Jonſon.*

Poultry

Poultry	*Van Capua.*
Lord Lyttelton	*Reynolds.*
Miſs Forteſcue his firſt Lady	*Williams.*
Ferd. Lyttelton	*Zoeſt.*
Sir Charles's Great Grandmother	*Jonſon.*

Dreſſing Room.

Dutcheſs of Portſmouth	*Le Fevre.*

Beſt Chamber.

The 3 Maries and a dead Chriſt	*Vandyck.*
A Sea Piece	*Storck.*
A Lady unknown	*Sir Peter Lely.*
A Landſcape	*Bruegbel.*
A Sea Moon-light	

Dreſſing-Room.

Charles II. and his Queen	*Houſman.*
A Landſcape	*Wotton.*
Horſes	*Glow.*
Arcadian Shepherds	*Cipriani.*

Sir H. Lyttelton	*Greenhill.*
An Alto Relievo from Rome	*Viviani.*
L. Cary	*Lely.*
A Battle	*Wyck.*
Triumph of Bacchus, a drawing	*Cipriani.*
A Boy in the Character of Bacchus	*Dobson.*
David and Goliah's head	*Jordaens.*
A Dutch Woman	*Bloemart.*
A Lady	*Honthorst.*

John Maude 1819.

The Saloon.

The Earl and Countess of Carlisle	*Vandyck.*
The Marriage of Neptune and Cybele	*Rubens.*
The Royal Family	*Vandyck.*
Charles I. and his Queen	*Jervois.*
Venus reconciling herself to Psyche	*Titian.*
Jacob and his Family	*Bassan.*

Drawing Room.

Lord Bath	*Ramsay.*
Lord Hardwicke	*Ditto.*

Mr.

Mr. Henry Pelham

Lord Chesterfield — *Vanloo.*

Lord Cobham — *Ditto.*

The Cieling — *Cipriani*

Gallery.

Among other Portraits are

Countess of Bedford — *Vandyck.*

Miss Brown — *Lely.*

The Virgin and Child; an excellent Piece, by *Vandyck.*

Lord Brouncker — *Lely.*

Supping Parlour.

Two Landscapes — *Zuccharelli.*

A Landscape — *Wilson.*

And several Portraits.

HAMPTON-

HAMPTON COURT

IS ſituated on the North bank of the river Thames, about two miles from Kingſton. It was built by Cardinal Wolſey, and given by him to King Henry VIII. who greatly enlarged it. King William pulled down the old apartments, and rebuilt them in the manner in which they now appear. The Park and Gardens are about 3 miles in circumference. On a pediment at the front of the palace on this ſide is a bas-relief of the triumphs of Hercules over Envy; and facing it a large oval baſon, anſwering to the form of this part of the Garden, which is a large oval divided into gravel walks and parterres, laid out in the old taſte by London and Wiſe.

At the entrance of the grand walk are two large marble vaſes of exquiſite workmanſhip; one ſaid to be performed by Mr. Cibber, and the other by a foreigner, as a trial of ſkill. They are beautifully adorned with bas-relief; that on the right-hand repreſenting the triumphs of Bacchus; and the other on the left, Amphitrite and the Nereids.

At

At the bottom of this walk facing a large canal which runs into the park, are two other large Vaſes, the bas-relief on one representing the judgment of Paris; and that of the other Meleager hunting the wild Boar.

In four of the parterres are four fine braſs ſtatues. The firſt is a Gladiator, from the original antique in the Borgheſe Palace at Rome. The ſecond is a young Apollo. The third a Diana; and the fourth Saturn going to devour one of his Children. All after fine antiques.

At the Gates of the Palace are four large brick piers adorned with the Lion and Unicorn and ſeveral trophies of war well carved in ſtone. Paſſing through a long Court-yard we come to the firſt portal, decorated by Wolſey with the heads of Trajan, Adrian, Tiberius and Vitellius. Through this portal we paſs into a large quadrangle. This leads into a ſecond, where is the aſtronomical clock made by the celebrated Tompion. On the left hand of this quadrangle is the great old Hall, in which Q. Caroline erected a Theatre. In the front is a portal of brick decorated with four Cæſar's heads. On the oppoſite ſide is a ſtone colonade of 14 columns. This leads to a great ſtair-caſe, which with the cieling is painted by *Verrio*.

Hence

Hence we paſs into the Guard Chamber; and from this into the King's firſt Preſence chamber: on the left hand of the entrance behind the door is a fine picture 18 feet by 15, by *Sir Godfrey Kneller*. K. William III. is in armour on a ſtately grey horſe, trampling on trophies of war, by which lies a flaming torch. In the clouds Mercury and Peace ſupport his helmet decorated with laurel, and a Cupid holds a ſcroll. At the bottom appears Neptune and his attendants by the ſide of a rock, welcoming the hero to ſhore; and at a diſtance is ſeen a fleet of ſhips, their ſails ſwelled with the E. wind. In the front Plenty with his cornucopia offers him an olive branch, and Flora preſents Flowers.

Over the Chimney: the Marquis of Hamilton Lord Steward of the houſhold to K. Charles I. a whole length by *Van Somer*.——Over the doors are two pieces of architecture, by *Roſſo*.

In the ſecond Preſence Chamber, over the chimney is a whole length of Chriſtiern IV. K. of Denmark, by *Van Somer*. Over the three doors are pieces of ruins and landſcapes, by *Roſſo*.

In the fourth room the tapeſtry repreſents part of the ſtory of Abraham. Over the chim-

ney

ney is a whole length picture of Elizabeth Q. of Bohemia, daughter of K. James I. and over each of the two doors is a Madona by *Domenico Feti*.

In the fifth room the tapeſtry is ancient and richly wove with gold; the ſubject Abraham ſending his ſervant to get a wife for Iſaac. Over the chimney is an admirable whole length of K. Charles I. by *Van Dyck*; and over the doors two capital pictures; David with Goliah's head by *Feti*; and the Holy Family, by *Correggio*.

In the King's ſtate Bed-chamber, the cieling is painted by *Verrio*. Over the doors are two flower pieces, by *Baptiſte*; and over the chimney is a whole length of the Dutcheſs of York, by *Van Somer*.

The King's Dreſſing Room has the cieling painted, by *Verrio*. Over the doors are flower pieces, by *Baptiſte*.

In the King's writing cloſet, over each door is a flower-piece, by *Baptiſte*, and over the chimney a Picture of a great variety of Birds, by *Bougdane*.

Q. Mary's cloſet is hung with needle-work, ſaid to be wrought by her own hand; the chairs

chairs and ſcreen are alſo ſaid to be her work. Over the chimney-piece is an old painting ſaid to be *Raphael's*, repreſenting Jupiter's throne, by which is the thunder, and his eagle in the clouds.

The Queen's Gallery is 70 feet long and 25 wide, and is hung with 7 pieces of Tapeſtry, repreſenting the hiſtory of Alexander the Great, from *Le Brun's* paintings.

The cieling of the Queen's ſtate Bed-chamber is painted by Sir *James Thornhill.*

King James I. whole length, by *Van Somer.*

Queen Anne his Conſort, by *Ditto.*

Princeſs Elizabeth their Daughter, by *Ditto.*

Henry Prince of Wales; whole length, by *Van Dyck.*

George I.—George II.—Queen Caroline—Frederic Prince of Wales.

The Queen's drawing-room has the cieling painted by *Verrio.* It is hung with green Damaſk, on which are placed nine pictures, repreſenting the triumph of Julius Cæſar, painted in water colours upon canvas, by *Andrea Mantegna.* Theſe were formerly all in one piece.

In the Queen's ſtate audience room are, the Duke, Dutcheſs, and Marchioneſs of Brunſwick their

their Daughter; the Dutcheſs of Lenox, and Margaret Queen of Scots, all at full length, by *Holbein*.

In the Prince of Wales's preſence chamber over the doors is Guzman and Gundamor two Spaniſh Ambaſſadors, and Madame Chatillon the French Admiral's Lady; over the chimney Lewis XIII. with a walking ſtick in his hand and a dog by his ſide; all by *Holbein*.

In the Prince's Drawing room, over the chimney is the Duke of Wirtemburg; over the doors the Wife of Philip II. King of Spain, and Count Mansfield General of the Spaniards in the Low Countries, whole lengths, all by *Holbein*.

The Prince's Bed-chamber has four pictures alſo, by *Holbein*; viz. over the chimney a whole length of the Duke of Lunenburg grandfather to K. George I. over the doors Philip II. K. of Spain, the Conſort of Chriſtiern IV. K. of Denmark, and a whole length of the Prince of Parma, Governor of the Netherlands.

In the private dining-room are four pictures of the defeat of the Spaniſh Armada, by *Vandevelde*; and over the chimney a fine one by *Vandyck* of the Lord Effingham Howard, Lord High Admiral of England.

In

In the Admiral's Gallery are pictures of the following celebrated Admirals; Sir George Rooke—Sir Cloudeſley Shovel—Sir John Leake—Lord Torrington—Admiral Churchill—Sir Stafford Fairborne—Sir John Jennings—Sir Thomas Hopſon—Admiral Beaumont—Sir Thomas Dilks—Admiral Bembo—Admiral Whetſtone—Admiral Wiſhart—Admiral Graydon—Admiral Munden. All painted by *Dahl*, and Sir *Godfrey Kneller*.

In the room of Beauties nine Ladies are placed in the following order.

Lady Peterborough—Lady Ranelagh—Lady Middleton—Miſs Pitt—The Dutcheſs of St. Albans—Lady Eſſex—Lady Dorſet—Queen Mary—The Dutcheſs of Grafton. Q. Mary was painted by *Wiſſing*, and all the reſt by Sir *Godfrey Kneller*.

In the Carton Gallery the celebrated Cartons of *Raphael* were placed; but they are now removed to the Queen's Palace; for an account of them ſee that article under the head *London*.

We come next to the Queen's Stair-caſe, where the cieling is painted, by *Vick*. By this we deſcend into a new quadrangle, where on the right over the windows are the twelve labours of Hercules in Freſco.

The

The whole Palace conſiſts of three quadrangles. The firſt and ſecond are Gothic, but in the latter is a moſt beautiful colonade of the Ionic order, the columns in couples, built by Sir Chriſtopher Wren. In the third court are the Royal Apartments, magnificently built of brick and ſtone by K. William III.

HOUGHTON * *HALL.*

THE common approach to the houſe, is by the South-end Door, over which is Engraved this Inſcription:

Robertus Walpole
Has Ædes
Anno S.—1722.
Inchoavit
Anno——1735.
Perfecit.

On the right-hand you enter a ſmall Breakfaſt Room.

Over the Chimney, is a very good Picture of Hounds, by *Wootton.*

Those marked with X I have Engravings of, Chiefly proof prints & framed & glazed.

A Concert of Birds, by *Mario di Fiori*; a very uncommon Picture, for he ſeldom painted any thing but Flowers; it belonged to Gibbins the Carver, and is 4 foot 7 inches high, by 7 foot 9 and ¼ wide.

The Prodigal Son returning to his Father; a very dark Picture, by *Pordenone*, the Architecture and Landſcape very good. It is 5 f. 5 inch. high, by 8 f. 11 ½ wide. This Picture belonged to George Villiers the great Duke of Buckingham.

A Horſe's Head, a fine Sketch, by *Vandyke*.

A Grey-hound's Head, by *Old Wyck*, who was *Wootton's* maſter.

Sir Edward Walpole, Grand-father to Sir Robert Walpole. Robert Walpole, Son to Sir Edward and Father to Sir Robert Walpole.

Horatio Lord Townſhend, Father to Charles Lord Viſcount Townſhend.

Mr. Harold, Gardener to Sir Robert Walpole, a Head, by *Ellis*.

The Supping Parlour.

The Battle of Conſtantine and Maxentius, a copy, by *Julio Romano*, of the famous Picture in

in the Vatican, which he executed after a deſign of *Raphael*. It is 4 f. 8 inch. and ½ high, by 9 f. 7 ¼ wide.

Over the Chimney, Horace Walpole, Brother to Sir Robert Walpole. 3 qrs. length—by *Richardſon*.

Sir Robert Walpole, when Secretary at War to Queen Anne. 3 qrs. by *Jervaſe*.

Catherine Lady Walpole, his firſt Wife, *Ditto*.

Sir Charles Turner, one of the Lords of the Treaſury, 3 qrs. by *Richardſon*.

Charles Lord Viſcount Townſhend, Secretary of State to King George I. and II. 3 qrs. by Sir *Godfrey Kneller*.

Dorothy, his ſecond Wife, and ſecond Siſter to Sir Robert Walpole, 3 qrs. by *Jervaſe*.

Anne Walpole, Aunt to Sir Robert Walpole, (a Head.)

Dorothy Walpole, Ditto.

Mary Walpole, Ditto.

Elizabeth Walpole, Ditto.

The Hunting Hall.

Suſannah and the two Elders, by *Rubens*; 5 f. 11 inch. and ½ high, by 7 f. 8 inch. and ¼ wide.

A Hunting Piece. Sir Robt. W. is in Green; Col. C. Churchill in the middle. Mr. T. Turner on one ſide, by *Wootton*.

The Coffee-Room.

Over the Chimney a Landſcape with figures dancing, by *Swaniveldt*, 2 f. 3 inch. high, by 3 f. 3 wide.

Jupiter and Europa. after *Guido*, by *Pietro da Pietri*; 4 f. 10 inch. high, by 6 f. 2 wide.

Galatea, by *Zimeni*; 4 f. 10 inch. high, by 6 f. 2 wide.

Horatio Walpole, Uncle to Sir Robert Walpole, 3 qrs.

Galfridus Walpole, younger Brother to Sir Robert.

Returning through the Arcade, you aſcend the great Stair-caſe, which is painted in Chiaro Oſcuro, by *Kent*. In the middle, four Doric Pillars riſe and ſupport a fine Caſt in Bronze of the

the Gladiator, by *John* of *Boulogne*, which was a preſent to Sir Robert, from Thomas Earl of Pembroke.

The Common Parlour.

This Room is 30 f. long by 21 broad. Over the Chimney is ſome fine Pear-tree carving, by *Gibbins*, and in the middle of it hangs a Portrait of him, by Sir *Godfrey Kneller*. It is a Maſterpiece, and equal to any of *Vandyke*. Three Quarters.

King William, an exceeding fine Sketch, by Sir *Godfrey*—for the large Equeſtrian Picture which he afterwards executed very ill at Hampton Court, and with ſeveral alterations, 4 f. 3 inch. high, by 3 f. 6 wide.

King George I. a Companion to the Former, but finiſhed. The figure is by Sir *Godfrey*, which he took from the King at Guilford Horſe-Race. The Horſe is new painted, by *Wootton*.

A Stud of Horſes, by *Wouvermans*; 2 f. 1 inch. $\frac{3}{4}$ high, by 2 f. 9.

Venus Bathing, and Cupids with a Carr, in a Landſcape, by *Andrea Sacchi*, 1 f. 10 inch. $\frac{1}{2}$ high, by 2 f. 6 inch. wide. It was Ld. Halliſax's.

A Holy Family, by *Raphael da Reggio*, a Scholar of *Zucchero*; 2 f. 2 inch. ¼ high, by 1 f. ¼ wide.

A fine Picture of Architecture in Perſpective, by *Steenwyck*, 1 f. 9 inch. high, by 2 f. 8 wide.

Cook's Shop, by *Teniers*. It is in his very beſt manner. There are ſeveral Figures, in particular his own, in a Hawking Habit, with Spaniels; and in the middle an old blind Fiſherman, finely painted; 5 f. 6 inch. ¾ high, by 7 f. 7 ¾ wide.

Another Cook's Shop, by *Martin de Vos*, who was *Snyders's* maſter, and in this Picture has excelled any thing done by his Scholar: it is as large as nature. There is a Greyhound ſnarling at a Cat, in a moſt maſterly manner, 5 f. 8 inch. high, by 7 f. 10 ½ wide.

A Bacchanalian, by *Rubens*: it is not a very pleaſant picture, but the fleſh of the Silenus, and the Female Satyrs are highly coloured, 2 f. 7 inch. and ½ high, by 3 f. 6 wide.

The Nativity, by *Carlo Cignani*. The thought of this picture is borrowed (as it has often been by other Painters) from the famous Notte of *Correggio* at Modena, where all the light of the Picture flows from the Child, 3 f. 7 ½ high, by 2 f. 10 ½ wide.

Sir

Sir Thomas Chaloner, an admirable Portrait, 3 qrs. by *Vandyke.*

Sir Thomas Greſham, the founder of Greſham Coll. by *Antonio More,* 2 f. 6 inch. ¼ high, by 2 f. and ½ wide.

Eraſmus, by *Holbein,* a half length ſmaller than Life.

A Friar's Head, by *Rubens.*

Francis Halls, Sir *Godfrey Kneller's* maſter: a Head by himſelf.

The School of Athens, a copy of *Raphael's* fine Picture in the Vatican, 3 f. 2 inch. high, by 4 f. 2 ¾ wide.

Joſeph Carreras, a Spaniſh Poet, writing, ½ length, by Sir *Godfrey Kneller.*

Rembrandt's Wife, half length, by *Rembrandt.*

Rubens's Wife, a head, by *Rubens.*

A Mans Head, by *Salvator Roſa.*

Mr. Locke, a Head, by Sir *Godfrey Kneller.*

Inigo Jones, a Head, by *Vandyke.*

Over the Door a Daughter of Sir Henry Lee, 3 qrs. by Sir *Peter Lely.*

Over another Door, Mrs. Jenny Deering, Miſtreſs to the Marquis of Wharton. Theſe two came out of the Wharton Collection.

Over the two other Doors, two pieces of Ruins, by *Viviano*.

The Library.

This Room is 21 f. and ½ by 22 f. and ½. Over the chimney is a whole length, by Sir *Godfrey Kneller*, of King George I. in his Coronation Robes, the only picture for which he ever ſat in England.

The Little Bed-Chamber.

This Room is all wainſcoted with Mahogany, and the Bed, which is of painted Taffaty, ſtands in an Alcove of the ſame wood.

Over the Chimney is a ½ length, by *Dahl*, of Catherine Shorter firſt Wife of Sir Robert Walpole. This is an extreme good Portrait.

On the other ſide, a Portrait of Maria Skerret, ſecond Wife to Sir Robert Walpole, ¾ qrs. by *Vanloo*.

The Little Dreſſing-Room.

A Landſcape, by *Wootton*, in the ſtile of *Claude Lorrain*, over the chimney.

The Blue Damaſk Bed-Chamber

Is of the ſame dimenſions with the Library, and is hung with Tapeſtry. Over the chimney, Sir Robert Walpole, afterwards Earl of Orford, Prime Miniſter to King George I. and George II. a whole length in the Garter Robes, by *Vanloo*.

The Drawing Room

Is 30 f. by 21 and hung with yellow Caffoy. The cieling is exactly taken, except with the alteration of the Paternal Coat for the Star and Garter, from one that was in the Dining Room of the old houſe, built by Sir Edward Walpole, Grandfather to Sir Robert.

Over the chimney is a genteel Buſt of a Madonna in marble, by *Camillo Ruſconi*.

Above, is Carving by Gibbins, gilt, and within it a fine picture, by *Vandyke*, of two Daughters

Daughters of Lord Wharton, out of whoſe collection theſe came; with all the other *Vandykes* in this room, and ſome others at Lord Walpole's at the Exchequer. 5 f. 4 inch. high, by 4 f. 3 wide.

The Judgement of Paris, by *Luca Jordano*. There is an odd diffuſion of light all over this picture. The Pallas is a remarkable fine figure, 8 f. high, by 10 f. 8 ½ wide.

A Sleeping Bacchus, with Nymphs, Boys, and Animals, its Companion.

King Charles I. a whole length, in armour, by *Vandyke*. By a miſtake, both the Gauntlets are drawn for the right hand.

Henrietta Maria of France, his Queen, by *Ditto*.

Archbiſhop Laud, the original Portrait of him, 3 qrs. by *Ditto*.

Philip Lord Wharton, 3 qrs. by *Ditto*.

Lord Chief Baron Wandsford, head of the Caſtlecomer family; 3 qrs. ſitting, by *Vandyke*.

Lady Wharton, 3 qrs. by *Ditto*.

Jane, Daughter of Lord Wenman; *Ditto*. The hands in which *Vandyke* exce led, are remarkably fine in this picture.

Robert

Robert Lord Walpole, eldeſt ſon to Sir Robert Walpole by Catherine his firſt wife; a head in Crayons, by *Roſalba*.

Edward Walpole, ſecond ſon to Sir Robert Walpole, *Ditto*.

Horace Walpole, third ſon to Sir Robert, *Ditto*.

Mary Lady Viſcounteſs Malpas, ſecond daughter to Sir Robert Walpole, by his firſt wife. A Profile ſketch, by *Jervaſe*.

Lady Maria Walpole, only child to Sir Robert Walpole, Earl of Orford, by Maria his ſecond wife, married to C. Churchill Eſq. In Crayons, by *Pond*.

The Salon

Is 40 f. long, 40 high, and 30 wide; the hanging is Crimſon flowered Velvet; the cieling painted, by *Kent*, who deſigned all the ornaments throughout the houſe. The chimney-piece is of black and gold marble, of which too are the tables. In the broken Pediment of the Chimney, ſtands a ſmall antique Buſt of a Venus: and over the garden door is a large antique Buſt.

On

On the great table is an exceeding fine Bronze of a Man and Woman, by *John* of *Boulogne*.

On the other tables are two Vaſes of Oriental Alabaſter.

Over the chimney, Chriſt Baptized by St. John, a moſt capital picture of *Albano*. His large pictures are ſeldom good, but this is equal both for colouring and drawing, to any of his maſter *Caracci*, or his fellow ſcholar *Guido*: it is 8 f. 8 inch. high, by 6 f. 4 ½ wide. This picture belonged to Mr. *Law* firſt Miniſter to the Regent of France.

The Stoning of St. Stephen, a capital picture of *Le Sœur*: it contains 19 figures, and is remarkable for expreſſing a moſt maſterly variety of grief. The Saint, by a conſiderable Anacroniſm, but a very common one among the Roman Catholics, is dreſt in the rich habit of a modern Prieſt at high Maſs, 9 f. 8 inch. and ½ high, by 11 f. 3 and ¾ wide.

The Holy Family, a moſt celebrated picture of *Vandyke*. The chief part of it, is a Dance of Boy-Angels, which are painted in the higheſt manner. The Virgin ſeems to have been a Portrait, and is not handſome, it is too much crowded with Fruits and Flowers and Birds. In the

the air are two Partridges finely painted, 7 f. and ½ an inch, by 9 f. 1 ¾.

Mary Magdalen waſhing Chriſt's feet; a capital Picture of *Rubens*, finiſhed in the higheſt manner, and finely preſerved. There are 14 figures as large as life. The Magdalen is particularly well coloured, 6 f. ¾ inch high, 8 f. 2 wide.

The Holy Family, in a Round, by *Cantarini*. The Child is learning to read. 3 f. 6 inches every way.

The Holy Family, by *Titian*. It belonged to Monſieur de Morville, Secretary of State in France. 4 f. 7½ high, by 3 f. 4½ wide.

Simeon and the Child; a very fine picture of *Guido*. The deſign is taken from a ſtatue of a Silenus with a young Bacchus, in the Villa Borgheſe at Rome. This was in Monſieur de Morville's collection. 3 f. 2 inch. ½ high, by 2 f. 7½ wide.

The Virgin with the Child aſleep in her arms, by *Auguſtine Caracci*. 3 f. 6 inch. high, by 2 f. 9¼ wide.

An old Woman giving a Boy Cherries, by *Titian*. It is his own Son and Nurſe, 4 f. 10 in. high, by 3 f. 6¼ wide.

The

The Holy Family, by *Andrea del Sarto.* This and the laſt were from the Collection of the Marq. Mari, at Genoa. 3 f. 1 inch and $\frac{1}{4}$ high, by 2 f. 7$\frac{1}{4}$ wide.

The Aſſumption of the Virgin, a beautiful figure ſupported by Boy-Angels, in a very bright manner, by *Morellio.* 6 f. 4 inch. $\frac{3}{4}$ high, by 4 f. 9$\frac{1}{2}$ wide.

The Adoration of the Shepherds, its companion: all the light comes from the child.

The Cyclops at their Forge, by *Luca Jordano.* This belonged to Gibbins. 6 f. 4 inches high, by 4 f. 11 wide.

Dædalus and Icarus, by *Le Brun.* In a different manner from what he generally painted. 6 f. 4 inch. high, by 4 f. 3 wide.

The Carlo Maratt Room

Is 30 f. by 21. The Hangings are Green Velvet, the Table of Lapis Lazuli; at each end are two ſconces of maſſive ſilver.

Over the chimney is Clement the Nineth, of the Roſpigliosi family; 3 qrs. ſitting, a moſt admirable Portrait, by *Carlo Maratti.* It was bought by *Jervaſe* the painter out of the Arnaldi Palace at Florence, where are the remains of the great Palavicini

Pallavicini Collection, from whence Sir Robert bought ſeveral of his pictures. Nothing can be finer than this, the boldneſs of the Penciling is as remarkable as his delicacy in his general pictures, and it was ſo much admired, that he did ſeveral of them.

The Judgment of Paris, drawn by *Carlo Maratti*, when he was 83 years old, yet has none of the rawneſs of his latter pieces; the drawing of the Juno is very faulty, it being impoſſible to give ſo great a turn to the perſon as he has given to this figure; it came out of the Pallavicini Collection. 5 f. 9 inch. $\frac{1}{4}$ high, by 7 f. 7$\frac{1}{4}$ wide.

Galatea ſitting with Acis, Tritons, and Cupids; its companion. 5 f. 8 inch. $\frac{1}{4}$ high, by 7 f. 7 $\frac{1}{2}$ wide.

The Holy Family, an unfiniſhed picture, large as life, by *Carlo Maratti*, in his laſt manner. 3 f. 2 inch. $\frac{1}{4}$ high, by 2 f. 8 $\frac{1}{4}$ wide.

The Virgin teaching Jeſus to read, by *Carlo Maratti*, 2 f. 3 $\frac{1}{4}$ by 1 f. 10 $\frac{1}{4}$.

St Cœcilia with four Angels playing on muſical inſtruments, companion to the former. Theſe two laſt are moſt perfect and beautiful pictures in his beſt, and moſt finiſhed manner, and were in the Pallavicini Collection.

The

The Aſſumption of the Virgin, by *Carlo Maratti*, ſhe has a deep blue veil all over her, 2 f. 3 inch. ¼ high, by 1 f. 10 ¼ wide.

The Virgin and Joſeph with a young Jeſus, a fine picture by *Carlo Maratti*, in the manner of his maſter *Andrea Sacchi*, 2 f. 5 inch. ¼ high, by 2 f. wide.

The Marriage of St. Catharine, by *Carlo Maratti*, 2 f. 7 inch. high by 1 f. 10½ wide.

Two Saints worſhipping the Virgin in the Clouds, by *Carlo Maratti*, 2 f. 3 inch. ½ high, by 1 f. 9½ wide.

St. John the Evangeliſt, its companion.

A Naked Venus and Cupid, by *Carlo Maratti*, in a very particular ſtile, 3 f. 1 inch ½ high by 4 f. 4½ wide.

X The Holy Family, by *Nicholo Beretoni*, *Carlo's* beſt ſcholar. This picture is equal to any of his maſter's. The grace and ſweetneſs of the Virgin, and the beauty and drawing of the young Jeſus, are incomparable. 3 f. 1 inch ¼ high, by 4 f. 4¼ wide.

The Aſſumption of the Virgin, by *Ditto*. 2 f. 2 inch. ¼ high, by 1 f. 8¼ wide.

The

The Pool of Bethesda, by *Giuseppe Chiari*, another of *Carlo's* scholars. 3 f. 3 inch. high, by 4 f. 5 wide.

Christ's Sermon on the Mount *Ditto.*

Apollo and Daphne *Ditto.*

Bacchus and Ariadne, the best of the four, *Ditto*—the Bacchus seems to be taken from the Apollo Belvedere, as the ideas of the Ariadne and the Venus, evidently are from the figures of Liberality and Modesty, in the famous picture of *Guido*, in the collection of the Marquis del Monte at Bologna.

Apollo in Crayons, by *Rosalba*, 2 f. 2 inch. high, by 1 f. 8 wide.

Diana, its Companion.

A Profile Head of a Man, a capital Drawing in a great stile, by *Raphael.*

A Profile Head of St. Catherine, by *Guido.*

The Birth of the Virgin, by *Luca Jordano*, 2 f. 1 inch high, by 1 f. $\frac{1}{4}$ inch.

The Presentation of the Virgin in the Temple, its companion. These two are finished designs for two large pictures, which he painted for the fine Church of the Madonna della Salute at Venice.

The Flight into Egypt, by *Morellio*, in the manner of *Vandyke*, 3 f. 2 inch. ¼ high, by 1 f. 11 ¼ wide.

The Crucifixion, its Companion.

Hercules and Omphale, by *Romanelli*, 3 f. 1 inch. ½ high, by 4 f. 3 wide.

The Velvet Bed-Chamber

Is 21 f. and ½ by 22 ½. The Bed is of Green Velvet, richly embroidered, and laced with Gold; the Ornament deſigned by *Kent*; the Hangings are Tapeſtry, repreſenting the Loves of Venus and Adonis, after *Albano*.

Alexander adorning the Tomb of Achilles, by *Le Mer*. The Head of Alexander is taken from his Medals, the figures are in the true Antique taſte, and the Buildings fine, 8 f. 2 inch. ¼ high, by 5 f. 2 ½ wide.

Over one of the Doors, a Sea-Port, by *Old Griffier*, 3 f. 2 inch. and ½ high, by 4 f. 1 inch wide.

A Landſcape over the other Door, by *Ditto*.

The Dreſſing-Room

Is hung with very fine Gold Tapeſtry, after Pictures of *Vandyke*. There are whole length Portraits of James I. Queen Anne his Wife, Daughter to Frederick the ſecond King of Denmark, brother to Queen Anne; they have fine borders of Boys, with Feſtoons, and Oval Pictures of the Children of the Royal Family. At the upper end of the room is a Glaſs Caſe filled with a large quantity of Silver Philegree which belonged to Catherine Lady Walpole.

Over the Chimney the conſulting the Sibylline Oracles, a fine Picture, by *Le Mer*; Companion to that in the Bed-chamber, the architecture of this, is rather the better.

The Embroidered Bed-Chamber.

The Bed is of the fineſt Indian Needle Work.

X Over the Chimney, the Holy Family, large as life, by *Nicolo Pouſſin*. It is one of the moſt capital pictures in this collection, the airs of the Heads, and the Draperies are in the fine taſte of *Raphael*, and the Antique. Elizabeth's Head is taken from a Statue of an old Woman in the Villa Borgheſe at Rome, the colouring

is much higher than his uſual manner; the Virgin's Head, and the young Jeſus are particularly delicate, 5 f. 7 inch. by 4 f. 3 ¾ wide.

Over the Doors, two pieces of Cattle, by *Roſa di Tivoli.*

The Cabinet

Is 21 f. ½ by 22 ½, hung with Green Velvet. Over the Chimney is a celebrated picture of Rubens's Wife, by *Vandyke*; it was fitted for a pannel in her own Cloſet in Rubens's houſe. She is in black ſattin with a hat on, a whole length; the Hands, and the Drapery are remarkably good.

Rubens's Family, by *Jordaens* of Antwerp; Rubens is playing on a Lute, his firſt Wife is ſitting with one of her Children on her lap, and two others before her. There are ſeveral other figures and Genii in the air, 5 f. 9 inch. high, by 4 f. 5 ½ wide. This picture belonged to the Duke of Portland.

A Winter-piece, by *Giacomo Baſſan*, 3 f. 8 inch. ½ high, by 5 f. 11 ¾.

A Summer piece, by *Leonardo Baſſan*, 3 f. 8 inch. ½ high, by 5 f. 11 ¾. Theſe two were in the collection of *M. de la Vrilliere.*

Doors

Boors at Cards, by *Teniers*, 1 f. 4 inch. high, by 1 f. 10 inch. wide.

Chriſt appearing to Mary in the Garden, an exceeding fine picture, by *Pietro da Cortona*, 1 f. 9 inch. ½ high, by 1 f. 8 inch. wide.

The Judgment of Paris, by *Andrea Schiavone*. (*Note*, that all the pictures in this Room, except the Portraits, that have not the ſizes ſet down, are very ſmall.)

Midas judging between Pan and Apollo, by *Ditto*.

Chriſt laid in the Sepulchre, one of the fineſt pictures that *Parmegiano* ever painted, and for which there is a Tradition, that he was knighted by a Duke of Parma; there are 11 figures; the Expreſſion, the Drawing and the Colouring, the Perſpective, and Chiaroſcuro, are as fine as poſſible. The figure of Joſeph of Arimathea, is *Parmegiano's* own Portrait.

The Adoration of the Magi, by *Velvet Brughel*; there are a multitude of little figures, all finiſhed with the greateſt Dutch exactneſs; the Ideas too are a little Dutch, for the Ethiopian King is dreſt in a Surplice with Boots and Spurs, and brings for a preſent a Gold Model of a Modern Ship.

The Virgin and Child, a very pleaſing picture, by *Baroccio*, but the drawing is full of faults.

A naked Venus ſleeping, a moſt perfect figure, by *Annibal Caracci*; the Contours and the colouring exceſſive fine.

Head of Vanderdort, by *Dobſon*.

St. John, a Head, by *Carlo Dolci*.

Head of Innocent the 10th, by *Velaſco*.

A Boy's Head with a Lute, by *Cavalier Luti*.

Friers giving meat to the Poor, by *John Miel*; 1 f. 7 ½ high, by 2 f. 2 inch. wide.

Its Companion.

Boors at Cards, by *Teniers*.

Boors drinking; its Companion, by *Oſtade*.

A dying Officer at Confeſſion, by *Bourgognone*; very bright Colouring and fine Expreſſion, 1 f. 7 inch. ½ high, by 2 f. 1 inch. ¾ wide.

Its Companion.

Chriſt laid in the Sepulchre, by *Giacomo Baſſan*, a very particular picture, the lights are laid on ſo thick, that it ſeems quite Baſſo-Relievo. It is a fine deſign for a great Altar-piece which he has painted at Padua. This picture was a preſent to Lord Orford, from James Earl of

of Waldegrave, Knight of the Garter, and Embaſſador at Paris.

Holy Family, by *Rottenhamer*.

Holy Family, with St. John on a Lamb, by *Williberts* a Scholar of *Rubens*, who has made a large picture, from whence this is taken, now in the Palace Pitti, at Florence: This is finely Finiſhed, and the colouring neater than *Rubens*.

The Virgin and Child, by *Alexandro Veroneſe*; painted on black Marble.

Three Soldiers; a fine little picture, by *Salvator Roſa*, in his brighteſt manner.

The Virgin with the Child in her arms, by *Morellio*, on black Marble. A preſent from Sir Benjamin Keene, Embaſſador at Madrid.

The Virgin with the Child in her arms aſleep, by *Sebaſtian Concha*.

Edward the VI. an original ſmall whole length, by *Holbein*; Edwardus Dei Gratia Sextus Rex Anglia & Francia & Hibernia.

Laban ſearching for his Images, by *Sebaſtian Bourdon*, 3 f. 1 inch $\frac{1}{4}$, by 4 f. 4 inch. $\frac{1}{2}$ wide.

The Banquetting Houſe Cieling; it is the original deſign of *Rubens* for the middle compartment of that Cieling, and repreſents the

aſſumption of King James I. into Heaven; it belonged to Sir *Godfrey Kneller*, who ſtudied it much, as is plain from his ſketch for King William's picture in the parlour, 2 f. 11 inch. high, by 1 f. 9 inch. ½ wide.

Six Sketches of *Rubens* for triumphal arches, &c. On the entry of the Infant Ferdinand of Auſtria into Antwerp; they are painted with a deſcription of the Feſtival. They are 2 f. and ½ ſquare.

Bathſheba bringing Abiſhag to David; an exceeding high-finiſhed picture in varniſh, by *Vanderwerff*; a preſent to Lord Orford, from the Duke of Chandos, 2 f. 10 inch. high, by 2 f. 3 wide.

Two Flower-pieces, moſt highly finiſhed, by *Van Huyſum*, 2 f. 7 inch. high, by 2 f. 2 wide.

Chriſt and Mary in the Garden, by *Philippo Laura*.

The Holy Family, by *John Bellino*; it belonged to Mr. Laws.

Landſcape with figures, by *Bourgognone*, in the manner of *Salvator Roſa*.

Its Companion with Soldiers.

Two ſmall Landſcapes, by *Gaſpar Pouſſin*.

Over

Over the door into the Bed-chamber, the Holy Family, by *Matteo Ponzoni*, a moſt uncommon hand, and a very fine picture. 3 f. 7 inch. ½ high, by 5 f. 2 ½ wide.

Over the Parlour Door, the Murder of the Innocents, by *Sebaſtian Bourdon*. 4 f. ½ inch high, by 5 f. 8 wide.

Over the other Door, the death of Joſeph, by *Velaſco*. 3 f. 3 inch. high, by 4 f. 10 wide.

St. Chriſtopher; a very ſmall picture, by *Elſheimer*.

The Marble Parlour.

One intire ſide of this room is marble, with alcoves for ſideboards, ſupported with columns of Plymouth marble. Over the chimney is a fine piece of alto-relievo in ſtatuary marble, after the antique, by *Ryſbrack*, and before one of the tables, a large granite ciſtern.

Henry Danvers Earl of Danby, a fine whole length in Garter Robes, by *Vandyke*.

Sir Thomas Wharton, brother to Philip Lord Wharton, and Knight of the Bath, whole length, by *Vandyke*, (from the Wharton Collection.)

Two

Two Fruit-pieces over the door, by *Michael Angelo Campidoglio*, from Mr. Scawen's Collection.

The Aſcenſion, by *Paul Veroneſe*, over a door.

The Apoſtles after the Aſcenſion, Ditto.

The Hall

Is a cube of 40, with a ſtone gallery round three ſides. The cieling and the frieze of boys are by *Altari*. The bas-reliefs over the chimney and doors are from the antique.

The Figures over the great door, and the Boys over the leſſer doors, are by *Ryſbrack*. In the Frieze are bas-reliefs of Sir Robert Walpole and Catherine his firſt lady, and of Robert Lord Walpole their elder ſon, and Margaret Rolle his wife.

Over the Chimney is a buſt of Sir Robert Walpole, Earl of Orford, by *Ryſbrack*.

Before a Nich, over againſt the chimney, is the Laocoon, a fine caſt in bronze, by *Girardon*, bought by Ld Walpole at Paris.

On the Tables, the Tiber and the Nile in bronze, from the antiques in the Capitol at Rome.

Two

Two Vaſes in bronze, from the antiques in the Villas of Medici and Borgheſe at Rome.

The Buſt of a Woman, a moſt beautiful antique.

The Buſt of a Roman Empreſs, antique.

On Terms and Conſoles round the Hall are the following Buſts and Heads:

Marcus Aurelius, antique.

Trajan, Ditto.

Septimus Severus, Ditto.

Commodus, Ditto.

A young Hercules, Ditto.

Baccio Bandinelli, by Himſelf.

Fauſtina Senior, antique.

A young Commodus, Ditto.

Heads.

Homer, Modern.

Heſiod, Ditto.

Jupiter, antique.

A Philoſopher, Ditto.

Hadrian, Ditto.

Pollux, Ditto.

Going from the Salon, down the great ſteps, through the Garden, you enter a porch adorned with Buſts of

Rome, by *Camillo Ruſconi*.

Minerva, Ditto.

Antinous, Ditto.

Apollo Belvedere, Ditto.

A Philoſopher's Head, antique.

Julia Pia Severi, Ditto.

Out of this you go into a Veſtibule, round which in the Niches are ſix Vaſes of Volterra alabaſter. This leads into

The Gallery,

Which is 73 f. long, by 21 f. high, the middle riſes 3 f. higher, with windows all round; the cieling is a deſign of *Serlio's* in the inner library of St. Mark's at Venice, and was brought from thence by Mr. Horace Walpole, jun.; the frieze is taken from the Sybils Temple at Tivoli. There are two chimnies, and the whole room is hung with Norwich damaſk. It was intended originally for a green-houſe; but on Sir Robert Walpole's reſigning his employments Feb. 9, 1742, it was fitted up for his pictures, which

which had hung in the houſe at Downing-ſtreet.

Over the fartheſt chimney is that capital picture, and the firſt in this collection, the Doctors of the Church: they are conſulting on the Immaculateneſs of the Virgin, who is above in the clouds.——In this picture, which is by *Guido* in his brighteſt manner, and perfectly preſerved, there are ſix old men as large as life. The expreſſion, drawing, deſign, and colouring, wonderfully fine. In the clouds is a beautiful Virgin all in White, and before her a ſweet little angel flying. 8 f. 11 inch. high, by 6 f. wide—It was in the collection of the Marquis Angeli.

Over the other chimney, the Prodigal Son, by *Salvator Roſa*, 8 f. 3 inch. high, by 6 f. 5 ½ wide.

Meleager and Atalanta, a Cartoon, by *Rubens*, larger than life; brought out of Flanders by General Wade: it being deſigned for tapeſtry, all the weapons are in the left hand of the figures. 10 f. 7 inch. high, by 20 feet 9 and half wide.

Four Markets, by *Snyders*, one of Fowl, and another of Fiſh, another of Fruit, and the fourth of Herbs. There are two more of them at Munich, a Horſe and a Fleſh Market; each ſix feet;

feet, nine inches and half high, by 11 f. 1 and half wide.

Marcus Curtius leaping into the Gulph, an exceeding fine picture by *Mola*. There are multitudes of figures, fine attitudes, and great expreſſions of paſſion. This picture is 6 f. 4 inc. ½ high, by 11 f. 4 inch. wide; and, with the next, belonged to Gibbins the Carver.

Horatius Cocles defending the Bridge. Its companion.

A Lioneſs and two Lions, by *Rubens*. Nothing can be livelier, or in a greater ſtyle than the attitude of the Lioneſs. 5 f. 6 inch. high, by 8 f. wide.

Architecture; it is a kind of a ſtreet with various Marble Palaces in perſpective, like the Strada Nuova at Genoa; the buildings and Basreliefs are extreamly fine, the latter eſpecially are ſo like the hand of *Polydore*, that I ſhould rather think that this picture is by this maſter, than by *Julio Romano*, whoſe it is called. There are ſome figures, but very poor ones, and undoubtedly not by the ſame hand as the reſt of the pictures; there is an Officer kneeling by a Woman, who ſhews the Virgin and Child in the Clouds ſitting under a Rainbow. This picture was a preſent to Lord Orford, from General Charles

Charles Churchill, 5 f. 6 inch. ¾ high, by 6 f. 11 inch. wide.

An old Woman ſitting in a chair, a Portrait three quarters, by *Rubens*, bought at Mr. Scawen's ſale.

An old Woman reading, an extream fine Portrait, by *Boll*, bought at the Duke of Portland's ſale, when he went Governor to Jamaica.

Cupid burning armour, by *Eliſabetta Sirani*, *Guido's* favourite Scholar, 2 f. 1 inch ½ high, by 2 f. 7 ½ wide.

An Uſurer and his Wife, by *Quintin Matſis*, the Blackſmith of Antwerp: This picture is finiſhed with the greateſt labour and exactneſs imaginable, and was painted for a family in France; it differs very little from one at Windſor, which he did for Charles I. 2 f. 8 inch. ½ high, by 1 f. 10 ¾ wide.

Job's friends bringing him preſents; a fine picture, by *Guido*, which he has executed in large, and in his brighteſt manner, in the Church of the Mendicants at Bologna; this is dark, but there is moſt maſterly ſkill in the naked, and in the diſpoſition of the figures, 3 f. 1 inch high, by 2 f. 4 ½ wide.

Europa,

Europa, a fine Landſcape, by *Paul Brill*, the figures by *Dominichini*, 2 f. 5 inch. high, by 3 f. 5 ½ wide.

Africa, its Companion.

Dives and Lazarus, by *Paul Veroneſe*. There are few of him better than this, the building is particularly good, 2 f. 7 inch. ½ high, by 3 f. 5 wide. It belonged to Monſieur de Morville Secretary of ſtate in France.

The Expoſition of Cyrus, by *Caſtiglione*, a very capital picture of this maſter, 2 f. 4 inch. ¼ high, by 3 f. 6 ¼ wide.

Its Companion.

The Adoration of the Shepherds, by *Old Palma*, from the collection of Monſieur de la Vrilliere, Secretary of ſtate in France, 2 f. 6 inch. high, by 3 f. 10 wide.

The Holy Family, by *Ditto*. 2 f. 7 inch. ¼ high, by 4 f. 5 wide, from Monſieur Flinck's collection.

A fine Moon-light Landſcape, with a Cart overturning, by *Rubens*, 2 f. 10 inch. high, by 4 f. 1 wide. (It was Lord Cadogan's.)

Nymph and Shepherd, by *Carlo Cignani*, 3 f. 4 inch. high, by 4 f. 1 ¼ wide.

Two

Two Women, an Emblematical picture, by *Paris Bourdon*, 3 f. 6 inch. high, by 4 f. 2 wide. from Mr. Flinck's collection.

Abraham, Sarah, and Hagar, by *Pietro Cortona*. The Great Duke has a ſmall ſketch of this, but reverſed, and with the Sarah and other figures at a diſtance, the Hagar is much fairer than in this, 6 f. 10 inch. high, by 6 f. 1 wide.

Abraham's Sacrifice, by *Rembrandt*. Abraham's Head, and the naked body of Iſaac, are very fine; the painter has avoided much of the horror of the ſtory, by making Abraham cover the Boy's face, to hide the horror from himſelf, 6 f. 3 inch. high, by 4 f. 3 ¼ wide.

The Old Man and his Sons with the Bundle of Sticks, by *Salvator Roſa*, in his fineſt taſte, 6 f. high, by 4 f. 2 ½ wide.

The Adoration of the Shepherds, *Octagon*, a moſt perfect and capital picture of *Guido*, not inferior to the Doctors: The beauty of the Virgin, the delicacy of her and the Child, (which is the ſame as in the Simeon's arms in the Salon) the awe of the Shepherds, and the Chiaro Oſcuro of the whole picture, which is in the fineſt Preſervation, are all incomparable. This belonged to Monſieur de la Vrilliere, 3 f. 3 inch. ½ every way.

The Continence of Scipio, by *Nicolo Pouſſin*; painted with all the purity and propriety of an ancient Bas-relief. This picture belonged to Monſieur de Morville, and is 3 f. 8 inch. ¼ high, by 5 f. 2 wide.

Moſes ſtriking the Rock, by *Nicolo Pouſſin*. There is a great fault in it; Moſes is by no means the principal figure, nor is he ſtriking the Rock angrily, and with a great air, but ſeems rather ſcraping out the Water: The thirſt in all the figures, the piety in the young Man lifting his Father to the Stream, and the devotion in others are extremely fine, 3 f. 11 inch. ½ high, by 6 f. 3 ½ wide.

The Placing Chriſt in the Sepulchre, over the door, by *Ludovico Caracci*, 6 f. 3 inch. high, by 5 f. 1 wide.

Moſes in the Bulruſhes, by *Le Soeur*; a preſent to Lord Orford, from the Duke of Montague, 7 f. 1 inch high, by 4 f. 8 ½ wide.

The Adoration of the Magi, by *Carlo Maratti*. He has painted another of them in the Church of the Venetian St. Mark at Rome, 6 f. 11 inch. high, by 4 f. 4 wide.

Cows and Sheep, by *Teniers*, in his beſt manner, 1 f. 11, by 2 f. 9.

Landſcape

Landſcape with a Caſcade and Sheep; a very fine picture, by *Gaſpar Pouſſin*. It was bought at the late Earl of Halifax's ſale, 1 f. 11 inch. high, by 2 f. 9 wide.

The laſt Supper, by *Raphael*; It is in fine Preſervation, 1 f. 8 inch. high, by 2 f. 8 and ½ wide.

Solomon's Idolatry, by *Stella*. It is painted on black and gold Marble, which is left untouched in many places of the Ground. There are many figures finely finiſhed, and ſeveral beautiful airs of Womens Heads, 1 f. 10 inch. high, by 2 f. 5 ½ wide.

A Sea-port; a fine picture of *Claude Lorrain*. There is a bright Sun playing on the Water, and the whole Shine of the picture is in his very beſt manner. It belonged to Monſieur Morville, 3 f. 1 inch ¼ high, by 4 f. 2 ½ wide.

A calm Sea, *Ditto*. A moſt pleaſing and agreeable picture. There are two figures on the fore Ground, Apollo and the Sibyl; ſhe is taking up a handful of ſand, for every grain of which ſhe was to live a year. Apollo granted her this Boon, as the price of her Perſon, which afterwards ſhe refuſed him. The Promontory is deſigned for Cumæ, the Reſidence of the Sibyl. Among the Buildings are the Ruins of the Caſtellum Aquæ Martiæ with the Trophies of

Marius, which are now placed in the Capitol; the remains of the Building itſelf ſtands near the Coliſæum, 3 f. 2 inch. ¼ high, by 4 f. 1 wide.

XX Two Landſcapes, by *Gaſpar Pouſſin*, in his dark manner, that at the upper end of the Gallery is fine. Theſe two and the latter Claude were in the Collection of the Marquis di Mari, 3 f. 3 inch. ¼ high, by 4 f. 5 ¼ wide each.

X The Ioconda, a Smith's Wife, reckoned the handſomeſt Woman of her time: She was miſtreſs to Francis I. King of France; by *Lionardo da Vinci*. This was Monſieur de Morville's, 2 f. 9 inch. high, by 2 f. ¼ wide.

Apollo, by *Cantarini*, a Contemporary of *Cuido*, whoſe manner he imitated, 2 f. 7 inch. high, by 2 f. ¼ wide.

The Holy Family, with Angels, by *Valerio Caſtelli*, who ſtudied *Vandyke*, 2 f. 5 inch. high, by 1 f. 11 ½ wide.

The Eagle and Ganymede, by *Michael Angelo Buonarotti*, 2 f. 11 inch. high, by 1 f. 11 wide.

X The Virgin and Child, a moſt beautiful, bright, and capital picture, by *Dominichino*; bought out of the Zambeccari palace at Bologna, by

by Horace Walpole, Junr. 2 f. 4 inch. high, by 1 f. 11 ½ wide.

The Salutation, a fine finiſhed picture, by *Albano*, 2 f. high, by 1 f. 6 inch. ½ wide.

CHARLES JENNENS, Eſq.

In Ormond Street, Red Lion Street, Holborn.

THE Nativity; after *Pietro da Cortona.*

The Offering of the Magi *Carlo Maratti.*

Holy Family, after *Raphael.*

Holy Family *Fr. Mazzuoli Parmegiano.*

A piece of Fruit, &c. *De Heem.*

Landſcape *Claude Lorrain.* Capital.

Landſcape, with St. Jerom and the Lion *Nicola Pouſſin.*

Cattle and Fowls *Benedetto Caſtiglione.*

The finding of Moſes *Lucatelli.*

A Land Storm *Gaſpar Pouſſin.*

A Bagpiper *Spagnoletti.*

Landſcape *Nicola Pouſſin.*

A View of the Rhine *Sachtleven.*

Ruins, by *Harvey*, with Chriſt and the Woman of Canaan, by *J. Vanderbank*, the Sky and Trees by *Wotton.*

A Man with a Straw Hat eating Porridge, *Annibal Caracci.*

A View of the Caſtle of St. Angelo *Marco Ricci.*

A Miracle *Sebaſtian Concha.*

A young Head *Guido.*

The Crucifixion *Vandyke.*

St. John baptizing Chriſt *Rottenhamer.*

Three Boys, viz. Chriſt, John the Baptiſt, and an Angel, of the ſchool of *Rubens.*

A Holy Family.

St. Paul before King Agrippa, after *Le Sueur.*

A Philoſopher mending a Pen *A. le Pape.*

St. Cecilia in a circle of Flowers, by *Filippo Laura*, in the manner of *Domenichino*, the Flowers by *Maria di Fiori.*

Landſcape

Landſcape *Both.*

Butler the Poet *Zouſt.*

Holy Family *Sebaſtian Bourdon.*

A Storm *Vandevelde.*

An oval of Flowers with the Wife men offering *Seghers.*

A Piece of Architecture, with the Landing of Æſculapius at Rome *Paulo Panini.*

A Madona, &c. *Carlo Maratti.*

Landſcape, *Moucheron*, with figures, by *Berg-ham.*

The two Maries at the Sepulchre *Pietro da Cartona.*

Biſhop Ken *Riley.*

David and Saul *Jordaens* or *Van Harſ.*

A Sun-ſet *Vanderneer.*

Abraham and Melchiſedeck *Caſtiglione.*

A Nativity, after *Giuſeppe Chiari.*

Landſcape *Vandieſt.*

A Carpet, &c. *Maltese.*

Landſcape, *Claude*, in his firſt manner.

Landſcape, with Cain and Abel — *Rowland Savery.*

Two Pieces of Fiſh and Fowl — *Ryſbrack.*

A Nativity — *Albani.*

An old Man's Head — *Rembrandt.*

Landſcape, *Retork* in the manner of *Elſheimer.*

Chriſt going to be crucified, a ſketch, by *Annibal Caracci.*

Tobias and the Angel *Mich. Angelo da Caravaggio.*

Celebration of Twelfth-night — *David Rykart.*

Moon-light — *Vandyck.*

Figures and Cattle — *Van Bloom.*

Landſcape and a Sea View — *Vandyck.*

A Sleeping Boy — *Simon Vouet.*

The Wiſe Men offering — *Auguſtin Caracci.*

A Nativity — *Le Sueur.*

Landſcape with the Flight into Egypt, by *Antonio* (called *Gobbo*) *Caracci*; figures, by *Domenichino.*

A Converſation — *Teniers.*

A Sea Piece — *Vandevelde.*

The Inſide of a Church — *De Neef.*

Landſcape

Landscape with Balaam and the Angel.

Landscape and Ruins *Gaspar Poussin.*

Shakespeare in Crayons, by *Vandergucht*, from the only original picture, which is in the possession of Lady Carnarvon.

Christ praying in the Garden, *Ludovico Caracci*, a capital piece.

Abraham and Melchisedeck, after *Raphael*, *Nicola Poussin.*

Dead Game, *De Koning*, with a man, by *Luca Giordano*; some are of opinion that the whole piece is by *Giordano.*

Two door pieces, *Tempesta* and *Crescentio.*

Landscape with cattle and figures *Bergham.*

The raising of Lazarus *Paulo Lezza.*

A Magdalen *Giuseppe Chiari.*

A small picture of Prince Charles and his Brother. K. James II. when Duke of York, after Sir *Peter Lely.*

Robert Devereux Earl of Essex.

The head of a female Saint.

A head after *Titian.*

Christ preaching on the Mount *Van Rhyschoot.*

David

David playing on the Harp to cure Saul *Hayman.*

Landscape with a view of Hamstead and Highgate *Lambert.*

The Resurrection of Christ *Hayman.*

Landscape *Gainsborough.*

Sir John Falstaff, &c. *Hayman.*

An Angel sleeping, after *Guido.*

A small head *Frank Hals.*

Two Sea Pieces *Vandevelde.*

A Flower Piece *Old Baptist.*

Moses striking the Rock *Le Brun.*

King Charles I. after *Vandyke.*

King Charles II. and his Queen *Lely.*

Duke of Ormond *Dahl.*

A Statuary *Spagnoletti.*

An old Man reading *Guercino.*

Landscape with figures *Paul Brill.*

Ruins and figures *Viviano* and *J. Miel.*

Landscape and figures *Fr. Bolognese.*

Titian and Aretine, after *Titian.*

A View of Pliny's Villa *Lucatelli.*

Prince

Prince Rupert, half length *Greenhill.*

A Sea Piece *Vandieſt.*

A Flower Piece *Old Baptiſt.*

Guſtavus Adolphus *Mirevelt.*

A Converſation *Bamboccio.*

Temptation of St. Anthony, *Brower*; the landſcape, by *Paul Brill.*

Landſcape, *Gaſpar Pouſſin*; the figures by *Filippo Laura.*

A Dead Chriſt, &c. School of *Caracci.*

Landſcape and figures *Fr. Mel.*

General Monk when young, 3 quarters.

A Man ſinging *Brower.*

Landſcape *Claude Lorrain.*

Landſcape with high Rocks *Salvator Roſa.*

A View of St. Mark's Place at Venice in carnival time *Canaletti.*

A View of the great canal at Venice *Ditto.*

Landſcape *Rembrandt.*

A Luteniſt *Fr. Hals.*

A Moonlight *Vanderneer.*

The

The Chevalier de St. George, in miniature.

A Muſician's Head — *Rembrandt.*

A Circle of Flowers, by *Baptiſt*; with Chriſt and the Woman of Samaria, by *Cheron.*

A Madona, ſchool of *Carlo Maratti.*

A half length of Gen. Monk, from *Lely.*

Landſcape — *Tillemans.*

A Sea Piece, a Squall — *Vandevelde.*

A Night Storm — *De Vlieger.*

The Virgin with the Child aſleep.

A View of a Water-mill.

A Cobler.

An Aſcenſion — *Giuſeppe Chiari.*

Two Landſcapes — *Houſeman.*

Two pictures of the Chevalier, and the Princeſs Louiſa his Siſter.

King James II. his Queen — *Sir Godfrey Kneller.*

The Burning of Troy — *Van Hiel.*

A View in Holland — *Van Goen.*

Landſcape, in *Van Goen's* manner.

Landſcape and figures — *Van Goen.*

The

The Marquis of Hamilton; after *Vandyke.*

A small round Landscape.

A large Landscape — *Lucas Van Uden.*

Salvator Mundi — *Vandyke.*

A Sea Piece and Landscape — *Vander Cabel.*

Lord Clarendon; — *Dobson.*

A small round Landscape; in the manner of *Bourgognone.*

A Sea Piece — *De Man.*

King James I. half length — *Mytens.*

Two Landscapes — *Ruysdal.*

The Conversion of St. Paul — *P. Snayer.*

A small head on silver, supposed the Marquis of Montrose — *Ferd. Laithe.*

J. Miel the painter, — *Himself.*

Two small Pictures — *Horizonti.*

Two ditto — *Lucatelli.*

Prince Henry — *Peter Oliver.*

Ruins of the Temple of Minerva — *Viviano*, or *Salvius.*

Landscape — *Rubens.*

Landscape

Landſcape	*Fouquier.*
Froſt Piece	*Oſtade.*
Landſcape, *Gaſpar de Wit*, figures by *Ferg.*	
Ruins and figures	*Marco* and *Sebaſtiano Ricci.*
Sea Piece	*Vandevelde.*
Landſcape; manner of *Van Uden.*	
Filippo Laura	*Himſelf.*
Two ſmall Views	*Cocoranti.*
A Sea Calm	*Woodcock.*
David and Abigail	*Brughel.*
A Sea View	*Bonaventure Peters.*
Landſcape	*Martin Rykaert*
Two ſmall Landſcapes	*Artois.*
The finding of Moſes	*Romanelli.*
Dead Birds	*Ferguſon.*
Two Landſcapes	*Ruyſdale.*
St. John led by his Diſciples	*Blanchet.*
Landſcape	*Rembrandt.*
Landſcape, *Ruyſdale*; the figures by *Wouvermans.*	
A Lady's Head	*Cornelius Jonſon.*
Lord Carnarvon	*Lely.*
A Dutch Watchmaker	*Fr. Hals.*

Landſcape

Landſcape — *Van Huyſum*
Landſcape — *J. Aſſelyn*
Landſcape — *Swanevelt.*
Landſcape — *Franciſco Mille.*
The Marriage of St. Catherine; after *Giorgione.*
Landſcape — *Swanevelt.*
Landſcape, with Argus and Hermes.
The Laſt Supper — *Vandyke* or *Dieperbeck.*
The Flight into Egypt — *Polembergh.*
L. D'Honat's Eden.
A Calm, *Vandevelde,* in his beſt manner.
The good Samaritan.
Landſcape — *Tempeſta.*
St. Peter walking on the Sea — *Paul Brill.*
Fowls — *Cradock.*
A Storm — *Vandevelde.*
Ruins — *Viviano.*
The Transfiguration, after *Raphael.*
Landſcape and figures — *Bourgognone.*
A Winter Piece — *Molinaer.*
St. Jerom — *Teniers.*
Landſcape — *Rouſſeau.*
Ruins

Ruins *Panini.*

A Sun-rising *Courtois.*

Landscape *Old Patell.*

A Church, *De Neef*; the priest carrying the host; the figures by *Teniers.*

St. Sebastian, after *Domenichino.*

St. Peter delivered out of prison, by *De Neef*, the figures by *Teniers.*

A Head, supposed to be of an apostle *Vandyke.*

The Flight into Egypt, a sketch *Gius. Passeri*

Part of *Titian's* Comari, copied by *Dahl.*

A Head of Christ crowned with Thorns *Guido.*

Christ crowned with Thorns, with the Reed in his Hand; School of *Caracci.*

Lot going out of Sodom; and Abraham with three Angels; two drawings by *Cheron.*

St. Jerom in a Cave *Teniers.*

The Murder of the Innocents; a drawing after *Raphael.*

The Passage of the Israelites through the Red Sea; a drawing after *Nic. Poussin* *Cheron.*

Land Storm; by *Peters* or *Teniers.*

Christ

Christ driving the Buyers and Sellers out of the Temple *Jacomo Bassan.*

Two Conversations, in water colours *Fergue.*

A Boy and Girl, Heads.

Landscape and Sea Piece in Water Colours *Tillemans.*

Two Landscapes in the manner of *Brughel Old Griffier.*

Landscape *Fergue.*

A View of Scheveling *De Vleiger.*

A Sea Piece *Vandevelde.*

A Front Piece *Bonaventure Peters.*

Two Landscapes *Polemburgh.*

Landscape *Sachtlevea.*

Landscape *Van Maas.*

A Gale and View *Backhuysen.*

Two Sea Pieces *Vandevelde.*

Landscape *Hobbima.*

Head of Sebastian Bourdon *Netscher.*

Eliezer and Rebecca *Vander Cabel.*

Christ Sleeping School of *Carlo Maratti.*

A View in Rome	*Gaſpar d' Occhiale.*
Landſcape and Cattle	*Cuyp.*
A Briſk Gale	*Vandevelde.*
A Boy's Head	*Dubois.*
Chriſt and the two Diſciples at Emaus	*Teniers.*
A Head of Richard Pendreth.	
Landſcape	*Molyn.*
A Sea Piece	*Vandevelde.*
Landſcape	*Vanderheyden.*
Landſcape with a Holy Family	*Van Balen.*
A Sea Piece	*Backhuyſen.*
A Sea Piece	*De Vlieger.*
Two Landſcapes	*Both.*
Chickens, a Study	*Hondicooter.*
A Sea Piece	*Van Goen.*
A Sea Piece	*Ruyſdale.*
A Froſt Piece	*Adr. Vandevelde.*
Landſcape	*Wouvermans.*
An Inn Yard, Copy from	*Wouvermans.*
A Moon-light	*Vanderneer.*

A Froſt

A Frost Piece — *Molenaer.*

Landscape — *Housemans.*

Two Dutch Views — *Flemish.*

Judith with Holofernes's Head — *Bronzino.*

Jerom Cardan.

A Hermit Contemplating Eternity — *Salvator Rosa.*

St. Jerom — *Guido.*

Landscape, with the Flight into Egypt — *Domenichino.*

Landscape — *Courtois.*

Two Landscapes — *Godfrey.*

Tobias curing his Father's Eyes — *Rembrandt.*

Morning and Evening — *Bergham.*

Landscape — *Old Patelle.*

The Wise Men's offering — *Rottenhamer.*

Landscape — *Wouvermans.*

Ruins — *Viviano.*

View of the Coliseum — *Paulo Panini.*

Dead Game — *Baltazar Caro.*

Architecture — *Ghisolfi.*

Landſcape	*Swaneveldt.*
Landſcape with Rocks	*Teniers* or *Snayer.*
Landſcape	*Van Swierin.*
Landſcape	*Teniers.*
Two Landſcapes	*Vincaboon.*
Landſcape	*Fr. Miel.*
A View of Willybos	*Molinaer.*
Landſcape	*Both* and *Bodwyn.*
Iphigenia	after *Bourdon.*
Landſcape	*Paul Brill* or *Vincaboon.*
A White Fox	*Hondicooter.*
A Small Gale	*Vandevelde.*
Landſcape	*Both.*
Landſcape	*De Vries.*
The Fable of the Satyr and Clown	*Sorgue.*
Landſcape	*Ruyſdale.*
Ditto	*Both.*
A Philoſopher's Head	*Pietro da Pietri.*
A Battle	*Tillemans.*
Ruins	*Ghiſolfi.*

Landſcape

Landscape *Fauquier.*

Ditto perhaps *Artois.*

A Sketch of a Sea Fight *Vandevelde.*

Landscape with Elijah and the Ravens *Rowland Savory.*

Two Pictures of Lions and Tygers *J. Vanderbank.*

Christ and the Samaritan Woman, and Mary Magdalen in the Garden *Columbell.*

Head of Annibal Caracci *Himself.*

A View of the Rhine *Vosterman.*

The Nativity, a Sketch *Rubens.*

A Sea Piece *Monamy.*

Two Landscapes *Vandiest.*

An Emblematical Picture of Justice *Solimeni.*

Virgin and Child, and St. Francis with Angels *Sebastian Concha.*

St. Francis asleep, an Angel Fidling, after *Filippo Laura.*

A Storm *Vandevelde.*

Landscape *Kierings:*

Landscape *De la Hire.*

A Copy, from *Claude.*

A View with Ruins and Figures *Marco* and *Sebastian Ricci.*

A Fresh Gale *Vandevelde.*

Hagar and Ishmael *Valerio Castelli.*

St. Jerom *Guido.*

Reposo *L. Caracci* or *Carlo Cignani.*

Two Landscapes *Vosterman.*

Peter in Prison *Stenwick.*

Destruction of Sodom *Stenwick.*

The Deluge *Polemburgh.*

Corps de Garde and its Companion *Bambocci.*

Landscape *Mat. Brill.*

Landscape in *Ruysdale's* manner.

Landscape with a Magdalen *Teniers.*

Landscape *Ruysdale.*

The Head of Isaiah, on paper *Raphael.*

A Conversation *Ostade.*

A Battle *Bourgognone.*

Soldiers and Boors Fighting *Molinaer.*

Landscape *Swanevelt.*

Belshazzar's Feast, after *Rembrandt, Tillemans.*

Still

Still Life	*Edema.*
A Hen and Chickens	*Cradoek.*
A Battle	*Vander Meulen.*
The Mocking of Chriſt	*Cheron.*
Incendio del Borgo	after *Raphael.*
Chriſt and St. Thomas	*Cavedone.*
Two Portraits of Prince Charles and his Mother.	
A Fruit Piece	*Michael Angelo Campidoglio.*
David and Solomon	*Rubens.*
Two Landſcapes	*Annibal Caracci.*
A Converſation	*Sebaſtian Bourdon.*
A Converſation, with Dancing	*Annibal Caracci.*
A Maſquerade	*Gobbo Caracci.*
Benjamin accuſed of Stealing the Cup	*J. de Wit.*
Two Landſcapes	*Mola.*
The Battle of Amazons,	after *Giulio Romano.*
Two Landſcapes	*Viacaboon.*
Portrait of Handel	*Hudſon.*
Fowls, &c.	*Y. Wenix.*
The Paſſage of the Red Sea	*De Wit.*
A Concert of Muſic	*Paſqualini.*

Hero and Leander *Elſheimer.*

Two Heads of *Ludov.* and *Aug. Caracci.*

A Sea Port *Storck.*

A Pieta *Trevisani.*

Chriſt, Simon the Phariſee, and Mary Magdalen *Lappi.*

A View of Scheveling, a Storm coming on *Ruyſdale.*

A Battle *Mich. Angelo delle Battaglie.*

St. Sebaſtian *Guercino.*

Bened. Caſtiglione *Himſelf.*

Landſcape with Cattle *Cuyp.*

The Inſide of the Jeſuits Church at Antwerp *De Neef.*

Landſcape with Cattle *Roſa di Tivoli*

Æolus and the four Winds *Carlo Maratti.*

Two Heads of St. Peter and St. Paul *Guercino.*

Chriſt aſleep, with two Angels looking on *Murillo.*

A Wounded Stag ſwimming acroſs a Brook.

St. Jerom and the Angel with a Trumpet *Guercino.*

A View

A View of Solfatara *Berchem* and *Both.*

A Battle of the Bridge *Bourgognone.*

Landſcape with a Magdalen in it, by *Albani*, or *Bartolom. Breenburg* in imitation of him.

A Sketch of a Martyrdom *Vandyke.*

A Horſe Watering *Wouvermans.*

Landſcape *Adr. Vandevelde.*

A Copy of Raphael's Heliodorus.

The Binding of Samſon, a ſketch, by *Rubens.*

A Sea Port *J. Miel.*

Landſcape *Paul Brill.*

Landſcape *Tillemans* or *Houſemans.*

A Sea Piece *Dubbels.*

A Chalk Kiln *Ruyſdale.*

Landſcape *Hobbima.*

A Moon-light *Vanderneer.*

Landſcape *Wynantz.*

Hector and Achilles, *Nic. Pouſſin*, or *Peter Teſta.*

Two Landſcapes *Claude Lorraine.*

St.

St. Peter dictating the Goſpel to St. Mark *Pietro da Cortona.*

A Landſcape by *Verboom*, the Figures, &c. by *Vandevelde.*

Decollation of St. John the Baptiſt, by *Mich. Angelo Caravaggio*, or *Valentini.*

A Man's Head Sir *Ant. More.*

A View of the Doge's Palace; after *Canaletti.*

A Landſcape *F. Miel.*

A Calm *Vandieſt.*

A Battle *Tillemans.*

A Coar de Garde *Le Duc.*

The Holy Child Jeſus in the arms of Joſeph, by *Giuſeppe del Solo*, a diſciple of *Carlo Cignani.*

A Landſcape *Solomon Ruyſdale.*

An Aſcenſion; the finiſhed Sketch for the King's Chapel at Verſailles *Jouvenet.*

A Holy Family *Eraſmus Quilineus.*

A Landſcape *Crooſe.*

A Bagpiper *Albert Durer.*

Two Sketches, after *Tintoret*; one the Trial of Chriſt, the other leading him away.

A Sea Piece *Van Cappel.*

A Landſcape

A Landscape *Sol. Ruysdale.*

Dead Game, with a Dog and Cat *Fyte.*

Two Landscapes *Mola.*

A Landscape *Pynas.*

A Landscape and Architecture, by *Le Maire*; with Figures by *Filippo Laura.*

A Landscape *Fauguier.*

A Village Carnival *P. Wouvermans.*

A Holy Family *Carlo Maratti.*

Two Landscapes *Bellin.*

Christ healing the Sick, a Sketch *Tintoret.*

Fowls *Cradock.*

A Landscape *Nicola Poussin.*

Reposo *F. Vanni.*

A Cartoon Head *Raphael.*

Christ disputing with the Doctors, a Sketch *Titian.*

A Holy Family *Schidoni.*

A Battle *Salvator Rosa.*

Two Views of the Clitumnus and Avernus *Wilson.*

A Storm

A Storm *Annibal Caracci.*

A Landſcape, with the Baptiſm of Chriſt *Nicola Pouſſin.*

Samſon ſlaying the Philiſtines with the Jaw-bone of an Aſs *Valerio Caſtelli.*

Portrait of Fred. Zuccharo *Himſelf.*

Hercules and Antæus *Rubens.*

Hagar and Iſhmael *Le Sueur.*

A Woman making Lace *Schalken.*

The Fall of Simon Magus, a Sketch *Pompeio.*

A Shepherd and Shepherdeſs with Cattle *C. du Jardin.*

A Landſcape *Dekker*

A Girl ſewing *Oſtade.*

An Ox, by *Potter*; the Landſcape by *Vanderhyde.*

The Flight into Egypt *Dominic. Antolini.*

Hercules and Cerberus, a Sketch *Rubens.*

A Landſcape and Cattle *Carree.*

A Landſcape, *Brughel,* the Figures *Rottenhamer.*

Moſes on the Mount *Jac. Baſſan.*

Landſcape *Dekker.*

A Copy

A Copy of Guido's Aurora, *Carlo Maratti* or *Giuſ. Chiari.*

Landſcape *Wotton.*

Lot and his Daughters *Elſheimer.*

Chriſt in the Garden *Paul Veroneſe.*

A Moon-light *Old Griffier.*

Landſcape *Berkheyde.*

Landſcape *De Heuſch.*

Landſcape, *Wynantz*; the Figures *Wouvermans.*

Chriſt's Agony in the Garden *Ant. Baleſtra.*

John Baptiſt pointing out Chriſt to two Diſciples *Ditto.*

Landſcape *Vanderneer.*

Landſcape *Famquier*, Figures *Teniers.*

A Witch and Devils *Brughel.*

A Battle *Wotton.*

An old Man's Head *Rembrandt.*

Landſcape *Borſam.*

Venus coming to Vulcan to beg Armour for Æneas *Goltzius.*

Landſcape *Gaſpar Pouſſin.*

Landſcape

Landſcape *Nicola Pouſſin.*

Two Heads of an old Man and an old Woman *Denier.*

King Ahaſuerus and Q. Eſther *Gabiani.*

The Sick Man healed at the Pool of Bethesda *Eraſmus Quilineus.*

The Laſt Supper *Jouvenet.*

Head of a Madona, with a Book *Elizabetta Sirani.*

Landſcape *Studio.*

Buſtos, Statues, Bas-reliefs, &c.

A Girl's Head, Marble, after the antique *Scheemaker.*

A Model of St. John Baptiſt in the Wilderneſs, by *Bernini*, in terra cotta.

The Judgement of Midas, a bas relief in ivory.

Orpheus playing to the Beaſts, a bas relief in bronze.

Erato, bronze, antique.

The Statue of Fides Chriſtiana, by *Roubiliac*, in marble.

A Model

A Model of St. Andrew, by *Fiamingo*; terra cotta.

A Madona and Child, in imitation of *Rubens's* manner of painting, terra cotta.

Ceres, after that in the Capitol, by *Scheemaker*, in terra cotta.

St. Jerom, by *Michael Angelo*, in terra cotta.

A Bacchanalian Boy, after *Camillo Ruſconi*, *Hayward*.

A Buſt of Aratus, after the antique, in marble, *Ditto*.

A Model of Mr. Roubiliac's Statue of Fides Chriſtiana, in terra cotta.

A Model of Moſes, by *Mich. Angelo*, terra cotta.

A Model of Flora, by *Roubiliac*; terra cotta.

A Veſtal, after the antique, in marble, *Hayward*.

A ſmall Antique Buſt of Æſculapiades the Greek Phyſician, in marble.

KENSINGTON

KENSINGTON PALACE.

ON paſſing the baſe court, you enter thro' a large portico into a ſtone gallery, that leads to the great ſtaircaſe which is a very fine one, and conſiſts of ſeveral flights of black marble ſteps adorned with iron balaſters finely wrought. The painting here affords the view of ſeveral balconies with groups of figures repreſenting Yeomen of the Guards and ſpectators; among whom are drawn Mr. Ulrick, commonly called the young Turk, in the Poloneſe dreſs in which he waited on K. George I. Peter the wild youth, &c. The ſtaircaſe is richly decorated and painted, by Mr. *Kent*.

The firſt room is hung with fine tapeſtry, repreſenting Diana hunting and killing the Wild Boar. Over the Chimney is a picture in a grand taſte repreſenting one of the Graces in the character of Painting receiving inſtructions from Cupid. This piece is ſaid to be by *Guido*. In one corner is a marble ſtatue of Venus with an apple in her hand, and in another the ſtatue of Bacchus.

The

The ſecond room has its cieling painted with Minerva, ſurrounded with the Arts and Sciences, by *Kent*.

Over the Chimney is a very fine piece, repreſenting Cupid admiring Pſyche, while ſhe is aſleep, by *Vandyke*.

On each ſide of the Room are hung ſeveral Portraits, as

King Henry VIII. and the Comptroller of his Houſhold, *Holbein*.

King Charles I. and his Queen, 3 quarters, *Vandyke*.

Duke and Dutcheſs of York, Sir *Peter Lely*.

Over the Doors,

King William and Queen Mary, when Prince and Princeſs of Orange, *Ditto*.

The third Room, which was Queen Caroline's apartment, is adorned with beautiful Tapeſtry, repreſenting a Dutch Winter-piece, and the various diverſions peculiar to the natives of Holland, by *Vanderbank*.

Over the Chimney is an admirable picture of K. Charles II. K. James II. and their Siſter the Princeſs of Orange when Children, by *Vandyke*.

In the Fourth Room.

A Battle between the Germans and Italians, by *Holbein.*

Jupiter deſcending in a Shower of Gold.

The Widow Eliot, both by *Riley.*

In the Fifth Room.

The Crucifixion *Titian.*

Our Saviour laid on the Croſs *Ditto.*

Our Saviour calling St. Matthew *Annibal Caracci.*

Chriſt healing the Sick in the Temple *Verrio.*

Henry IV. of France *Titian.*

Q. Mary I. and Q. Elizabeth, when Children *Holbein.*

Q. Anne, when an Infant Sir *Peter Lely.*

Several Heads *Raphael.*

In the Sixth Room, or rather Gallery.

K. Henry VIII. and Q. Katharine of Arragon, both by *Holbein.*

K. Philip of Spain, and Q. Mary *Ditto*

K. James

K. James I. *Vandyke.*

K. Charles II. The Face, by Sir *Peter Lely.*

Q. Elizabeth in a Chineſe Dreſs, drawn when ſhe was a priſoner at Woodſtock.

K. James II. when Duke of York, and his Queen, both by Sir *Peter Lely.*

K. William and Queen Mary in their Coronation Robes, by Sir *Godfrey Kneller*, who was knighted upon painting theſe pictures.

Queen Anne, after Sir *Godfrey Kneller.*

Queen Caroline, poorly executed.

The ſeventh, or Cupola Room, has a Star in the centre, and the cieling all round is adorned with paintings in Moſaic; round the room are placed at proper diſtances eight Buſts of ancient Poets, and ſix Statues of Heathen Gods and Goddeſſes at full length, gilt. Over the Chimney-piece is a curious Bas-relief in marble, repreſenting a Roman Marble, with a Buſt of Cleopatra, by Mr. *Ryſbrack.*

In the King's great Drawing room, over the Chimney, is a very fine picture of St. Francis adoring the Infant Jeſus in the lap of the Virgin Mary, Joſeph attending, *Rubens.*

In this Room are alſo,

The Holy Family	*Paul Veroneſe.*
Three Prieſts	*Tintoret.*
St. Agnes	*Domenichino.*

Over one of the Doors,

St. John Baptiſt's Head	*Titian.*
Mary Magdalen	*Ditto.*
A naked Venus	*Ditto.*

A Venus in a ſupine poſture ſtealing an Arrow out of Cupid's Quiver, with beautiful ornaments in the high taſte of the Greek antique, repreſenting Love and the Drama, by *Jacobo da Puntormo*, upon the original outlines of *Michael Angelo Buonaroti.*

Villars Duke of Buckingham, and his younger Brother when Boys; one of the capital pieces of *Vandyke.*

Venus dreſſing by the Graces	*Guido.*
Andromeda chained to a Rock	*Ditto.*
Our Saviour in the Manger	*Baſſan.*
Part of the Holy Family	*Old Palma.*

The

The Cieling of this Room is painted with the ſtory of Jupiter and Semele.

In the State Chamber, over the Chimney is a picture of our Saviour and St. John Baptiſt, by *Raphael.*

In the State Dreſſing Room the hangings are all of needle-work; a preſent from the Queen of Pruſſia.

The Pictures are,

Edward VI. *Holbein.*

Two young Noblemen of Venice, both by *Tintoret.*

Titian's Lady, painted by himſelf.

The painted Gallery is adorned with many admirable pictures. At one end is K. Charles I. on a White Horſe, with the Duke D'Eſpernon holding his Helmet.

At the other end fronting this is the ſame King, with his Queen and two Children, Charles II. when a child, and James II. an infant in the Queen's lap. Theſe two by *Vandyke.*

Eſther fainting before King Ahaſuerus, by *Tintoret.*

The Nine Muſes in concert — *Dine.*

Midas preferring Pan to Apollo, by — *Andrea Schiavone.*

The Shepherds offering gifts to Chriſt.

St. John in Priſon.

The Woman of Samaria.

St. John Baptiſt's Head.

All by *Old Palma.*

Noah's Flood — *Baſſan.*

Over the Chimney a Madona — *Raphael.*

A Madona — *Vandyke.*

The Birth of Jupiter — *Giulio Romano.*

A Cupid whetting his Arrow — *Annibal Caracci.*

A Venus and Cupid — *Titian.*

The

The LEASOWES.

The Seat of the late WILLIAM SHENSTONE, Eſq.

THE *Leaſowes* is in the parish of Hales Owen, a ſmall market town in Shropſhire, but ſurrounded by other counties, and thirty miles from Shrewſbury.

In the road from Birmingham to Bewdley, about half a mile ſhort of Hales Owen, you quit the great road, and turn into a green lane on the left hand, where deſcending to the bottom of a valley finely ſhaded, the firſt object that occurs is a ruined wall, and a ſmall gate within an arch, inſcribed the *Priory Gate*. Here the company ſhould properly begin their walk, but generally chuſe to go up with their horſes or equipage to the houſe; from whence returning they deſcend back into the valley. Paſſing through a ſmall gate at the bottom of the fine ſwelling lawn that ſurrounds the houſe, you enter upon a winding path with a piece of water on your right. The path and water overſhadowed with trees, form a ſcene at once cool, ſolemn,

and ſequeſtered; which is ſo ſtriking a contraſt to the lively ſcene you have juſt left, that you ſeem all on a ſudden landed in a ſubterraneous region. Winding down the valley, you paſs beſide a ſmall root-houſe, where, on a tablet, are theſe lines.

Here in cool grot, and moſſy cell,
We rural fays and faeries dwell;
Tho' rarely ſeen by mortal eye,
When the pale moon aſcending high,
Darts thro' yon limes her quiv'ring beams,
We friſk it near theſe chryſtal ſtreams.

Her beams reflected from the wave,
Afford the light our revels crave;
The turf with daiſies broider'd o'er,
Exceeds we wot the Parian floor;
Nor yet for artful ſtrains we call,
But liſten to the waters fall.

Would you then taſte our tranquil ſcene,
Be ſure your boſoms be ſerene;
Devoid of hate, devoid of ſtrife,
Devoid of all that poiſons life:
And much it 'vails you in their place,
To graft the love of human race.

And tread with awe theſe favour'd bowers,
Nor wound the ſhrubs, nor bruiſe the flowers,

So

So may your path with ſweets abound!
So may your couch with reſt be crown'd!
But harm betide the wayward ſwain,
Who dares our hallow'd haunts profane.

You now paſs through the Priory gate, and are admitted into a part of the valley ſomewhat different from the former; tall trees, high irregular ground, and rugged ſeats. The right preſents you with perhaps the moſt natural, if not the moſt ſtriking of the caſcades here found: the left with a ſloping grove of oaks; and the centre with a pretty circular landſcape appearing through the trees, of which Hales Owen ſteeple, and other objects at a diſtance form an intereſting part. The ſeat beneath the ruined wall has theſe lines of Virgil inſcribed:

——————— Lucis habitamus opacis
Ripariumque toros, & prata recentia rivis
Incolimus.

You now proceed a few paces down the valley to another bench, (a) where you have this caſcade in front, which, together with the internal arch and other appendages, makes a pretty irregular

(a) Theſe extempore rude benches ſeem intended as hints to ſpectators, leſt in paſſing curſorily through the farm, they might ſuffer any of that immenſe variety the place furniſhes, to eſcape their notice.

picture.

picture. The ſtream attending us with its agreeable murmurs as we deſcend along this pleaſing valley, we come next to a ſmall ſeat, where we have a ſloping grove upon the right, and on the left a ſtriking viſta to the ſteeple of Hales Owen, which is here ſeen in a new light. We now deſcend farther down this ſequeſtered valley accompanied on the right by the ſame brawling rivulet running over pebbles, 'till it empties itſelf into a fine piece of water at the bottom. The path here winding to the left, conforms to the water beforementioned, running round the foot of a ſmall hill, and accompanying this ſemicircular lake, into another winding valley, ſomewhat more open, and not leſs pleaſing than the former. Before we enter this, it will be proper to mention a ſeat about the centre of this water ſcene, where the ends of it are loſt in the two valleys on each ſide; and in front it is inviſibly connected with another piece of water of about twenty acres, open to the Leaſowes, but not the property of the owner. The back ground of this ſcene is very beautiful, and exhibits a picture of villages and varied ground, finely held up to the eye.

We now leave the Priory upon the left, and wind along into the other valley; till by a pleaſing ſerpentine walk we enter a narrow glade,

glade, the ſlopes on each ſide finely covered with oaks and beeches, on the left of which is a common bench, which affords a retiring place ſecluded from every eye, and a ſhort reſpite, during which the eye repoſes on a fine amphitheatre of wood.

We now proceed to a ſeat beneath a fine canopy of ſpreading oak, on the back of which is this inſcription:

Huc ades; O Meliboee! caper tibi ſalvus, & hoedi,
Et ſi quid ceſſare potes, requieſce ſub umbra.

The picture before it is that of a beautiful home ſcene; a ſmall lawn of well varied ground encompaſſed with hills and well-grown oaks, and embelliſhed with a caſt of the piping Faunus, amidſt trees and ſhrubs on a ſlope upon the left; and on the right and nearer the eye, with an urn thus inſcribed:

INGENIO ET AMICITIÆ
GULIELMI SOMERVILLE.

And on the oppoſite ſide

G. S. POSUIT,
Debita ſpargens lacrima favillam
Vatis amici.

The

The ſcene is encloſed on all ſides by trees, in the middle only there is an opening, where the lawn is continued and winds out of ſight.

Here through a gate, you are led by a thicket of many ſorts of willows into a large root-houſe inſcribed to the Earl of Stamford, who was preſent at the firſt opening of the caſcade, which is the principal object from the root-houſe. Other caſcades may have the advantage of a greater deſcent and a larger torrent; but a more wild and romantic appearance of water, and at the ſame time ſtrictly natural, for one hundred and fifty yards together, is perhaps no where to be ſeen.

Proceeding on the right hand path, the next ſeat affords a ſcene of what Mr. Shenſtone uſed to call his foreſt ground, conſiſting of wild green ſlopes peeping through dingle, or irregular groups of trees, a confuſed mixture of ſavage and cultivated ground, forming a landſcape fit for the pencil of *Salvator Roſa*.

Winding on beſide this lawn, which is over-arched with ſpreading trees, the eye catches at intervals, over an intermediate hill, the ſpire of Hales Church, forming here a perfect obeliſk, the urn to Mr. *Somerville*, &c. And now paſſing through a kind of thicket we arrive at a natural bower

bower of almoſt circular oaks, inſcribed to *Mr. Dodſley* in the manner following.

Come then my friend, thy ſylvan taſte diſplay,
Come hear thy Faunus tune his ruſtic lay;
Ah! rather come, and in theſe dells diſown
The care of other ſtrains, and tune thine own.

On the bank above it, amidſt the forementioned ſhrubs, is a ſtatue of the piping Faunus, which not only embelliſhes this ſcene, but is alſo ſeen from the court before the houſe, and from other places. It is ſurrounded by venerable oaks, and very happily ſituated. From this bower alſo you look down upon the forementioned irregular ground ſhut up with trees on all ſides, except ſome few openings to the more pleaſing parts of this groteſque and hilly country. The next little bench affords the firſt, but not the moſt ſtriking view of the Priory. It is indeed a ſmall building; but ſeen as it is beneath trees, and its extremity alſo hid by the ſame, it has in ſome ſort the dignity and ſolemn appearance of a large edifice.

Paſſing through a gate we enter a ſmall open grove, where the firſt ſeat we find affords a picturesque view through trees of a clump of oaks at a diſtance overſhadowing a little cottage upon

upon a green hill. We thence immediately enter a perfect dome, or circular temple of magnificent beeches, in the centre of which it was intended to place an antique altar, or a ſtatue of Pan. The path ſerpentizing through this open grove, leads us by an eaſy aſcent to a ſmall bench with this motto, from Horace:

Me gelidum nemus
Nympharumque leves cum ſatyris chori
Secernant populo.

alluding to the retired ſituation of the grove. There is alſo ſeen through an opening to the left a pleaſing landſcape of a diſtant hill, with a whited farm houſe upon the ſummit; and to the right a beautiful round ſlope, crowned with a clump of large firs, with a pyramidal ſeat on its centre; to which after no long walk, the path conducts us.

On an urn which was put up ſince Mr. Dodſley's account of the Leaſowes was drawn up, is the following inſcription to the memory of Mr. Shenſtone's brother;

Fratri ejus unico.
Fratrum amantiſſimo.
Juvenum ſuaviſſimo.
Hominum integerrimo.
1752.

Poſtquam

——— Poſtquam te fata tulerunt
Ipſa Pales agros, atque ipſe reliquit Apollo.
GULIELMUS SHENSTONE.
P.
Aliorum mœſtitiæ conſulens.
Et ſuæ.

But we firſt come to another view of the Priory, more advantageous, and at a better diſtance, to which the eye is led down a green ſlope, through a ſcenery of tall oaks, in a moſt agreeable manner; the grove we have juſt paſt on one ſide, and a hill of trees and thickets on the other, conducting the eye to a narrow opening through which it appears.

We now aſcend to a ſmall bench where the circumjacent country begins to open; in particular a glaſs-houſe appears between two large clumps of trees, at about the diſtance of four miles. Aſcending to the next ſeat, which is in the gothic form, the ſcene grows more and more extended; woods and lawns, hills and vallies, thickets and plains agreeably intermingled. On the back of this ſeat is the following beautiful inſcription.

Shepherd,

Shepherd, would'ſt thou here obtain
Pleaſure unalloy'd with pain?
Joy that ſuits the rural ſphere?
Gentle ſhepherd, lend an ear.

Learn to reliſh calm delight,
Verdant vales and fountains bright;
Trees that nod on ſloping hills,
Caves that echo tinckling rills.

If thou canſt no charm diſcloſe
In the ſimpleſt bud that blows;
Go, forſake thy plain and fold,
Join the crowd, and toil for gold.

Tranquil pleaſures never cloy;
Baniſh each tumultuous joy:
All but love—for love inſpires
Fonder wiſhes, warmer fires.

Love and all it's joys be thine—
Yet ere thou the reins reſign,
Hear what reaſon ſeems to ſay,
Hear attentive, and obey.

"Crimſon leaves the roſe adorn,
"But beneath 'em lurks a thorn;
"Fair and flow'ry is the brake,
"Yet it hides the vengeful ſnake.

"Think

" Think not ſhe, whoſe empty pride
" Dares the fleecy garb deride,
" Think not ſhe who, light and vain,
" Scorns the ſheep, can love the ſwain.

" Artleſs deed and ſimple dreſs,
" Mark the choſen ſhepherdeſs;
" Thoughts by decency controul'd,
" Well conceiv'd, and freely told.

" Senſe that ſhuns each conſcious air,
" Wit that falls e'er well aware;
" Generous pity prone to ſigh
" If her kid or lambkin die.

" Let not lucre, let not pride
" Draw thee from ſuch charms aſide;
" Have not thoſe their proper ſphere,
" Gentler paſſions triumph here.

" See to ſweeten thy repoſe,
" The bloſſom buds, the fountain flows;
" Lo! to crown thy healthful board,
" All that milk and fruits afford.

" Seek no more—the reſt is vain;
" Pleaſure ending ſoon in pain:
" Anguiſh lightly gilded o'er:
" Cloſe thy wiſh, and ſeek no more."

And now paſſing through a wicket, the path winds up the back part of a circular green hill, diſcovering little of the country till you enter a clump of ſtately firs upon the ſummit. Overarched by theſe is an octogonal ſeat, the back of which forms a table or pedeſtal for a bowl, inſcribed

To all friends round the Wrekin.

Which large and venerable hill appears full in front at the diſtance of about thirty miles. The ſcene is a very fine one, divided by the firs into ſeveral compartments, each anſwering to the ſides of the octogonal ſeat, and to every one is allotted a competent number of ſtriking objects to make a complete picture.

Hence the path winds on betwixt two ſmall benches, each of which exhibits a pleaſing landſcape, which cannot eſcape the eye of a connoiſſeur.

Here we wind through a ſmall thicket, and ſoon enter a cavity in the hill, filled with trees, in the centre of which is a ſeat from whence is diſcovered, gleaming acroſs the trees, a conſiderable length of the Serpentine ſtream, running under a ſlight ruſtic bridge to the right. Hence we aſcend to a kind of gothic alcove, looking down a ſlope, flanked with large oaks and tall beeches

beeches, which together overarch the ſcene. On the back of this building is found the following inſcription:

O you that bathe in courtlye blyſſe,
Or toyle in fortune's giddy ſpheare;
Do not too raſhlye deeme amyſſe
Of him, that bydes contented here.

Nor yet diſdeigne the ruſſet ſtoale,
Which o'er each carleſs lymbe he flyngs:
Nor yet deryde the beechen bowle,
In whyche he quaffs the lympid ſprings.

Forgive him if at eve or dawne
Devoide of worldlye eark he ſtray;
Or all beſide ſome flowerye lawne,
He waſte his inoffenſive daye.

So may he pardonne fraud and ſtrife,
If ſuch in courtlye haunt he ſee;
For faults there beene in buſye life,
From which theſe peaceful glennes are free.

Below this alcove is a large ſloping lawn finely bounded, croſſed by the ſerpentine water, and interſperſed with ſingle, or clumps of oaks at agreeable diſtances. Farther on the ſcene is finely varied.

Proceeding hence through a wicket we enter upon another lawn, beyond which is a new theatre of wild ſhaggy precipices, hanging coppice ground, and ſmooth round hills between, of an oppoſite character to the ground from which we paſſed. Walking along the head of this lawn, we come to a ſeat under a ſpreading beach, with this inſcription:

Hoc erat in votis; modus agri non ita magnus,
Hortus ubi, & tecto vicinus jugis aquæ fons,
Et paulum ſylvæ ſuper his foret. Auctius atque
Dii melius facere.

In the centre of the hanging lawn before you is diſcovered the houſe, half hid with trees and buſhes. A little hanging wood, and a piece of winding water iſſues through a noble clump of large oaks and ſpreading beeches. At the diſtance of about ten or twelve miles Lord Stamford's grounds appear, and beyond theſe the Clee hills in Shropſhire. Hence paſſing ſtill along the top of the lawn, we croſs another gate, and behind the fence begin to deſcend into the valley. About half way down is a ſmall bench, which throws the eye upon a near ſcene of hanging woods and ſhaggy wild declivities, intermixed with ſmooth green ſlopes, and ſcenes of cultivation.

We

We now return again into the great lawn at bottom, and ſoon come to a ſeat which gives a nearer view of the water beforementioned, between the trunks of high overſhadowing oaks and beeches; beyond which the winding line of trees is continued down the valley to the right. To the left at a diſtance the top of Clent hill appears, and the houſe upon a ſwell, amidſt trees and buſhes. In the centre, the eye is carried down a length of lawn, 'till it reſts upon the town and ſpire of Hales, with ſome beautiful pictureſque ground riſing behind it.

Somewhat out of the path, and in the centre of a noble clump of ſtately beeches, is a ſeat inſcribed to Mr. Spence in theſe words;

JOSEPHO SPENCE,
EXIMIO NOSTRO CRITONI;
CUI DICARI VELLET
MUSARUM OMNIUM ET GRATARUM CHORUS.
DICAT AMICITIA.
MDCCLVIII.

We now, through a ſmall gate, enter the Lover's Walk, and proceed to a ſeat where the water is ſeen very advantageouſly at full length, which though not large, is ſo agreeably ſhaped, and has its bounds ſo well concealed, that the beholder may receive leſs pleaſure from many

lakes of greater extent. The margin on one ſide is fringed with alders, the other is overhung with moſt ſtately oaks and beeches, and the middle beyond the water preſents the Hales-Owen ſcene, with a group of houſes on the ſlope behind, and the horizon well fringed with the wood. Now winding a few paces round the margin of the water, we come to another ſmall bench, which preſents the former ſcene ſomewhat varied, with the addition of a whited village among trees upon a hill; proceeding on, we enter the pleaſing gloom of this agreeable walk, and come to a bench beneath a ſpreading beech that overhangs both walk and water, which has been called *the Aſſignation Seat*, and has this inſcription on the back of it, from Virgil:

Nerine Galatea! thymo mihi dulcior Hyblæ,
Candidior cygnis, hedera formoſior alba!
Cum primum paſti repetent præſepia tauri,
Si qua tui Coridonis habet te cura, venito.

Here the path begins gradually to aſcend beneath a depth of ſhade, by the ſide of which is a ſmall bubbling rill, either forming little peninſcula's rolling over pebbles, or falling down in ſmall caſcades, all under cover, and taught to murmur very agreeably. This ſoft and penſive ſcene, very properly ſtiled *the Lovers Walk*,

is

is terminated by an ornamented urn, inſcribed to Miſs Dolman, a beautiful and amiable relation of Mr. Shenſtone's, who died of the ſmall-pox, about twenty-one years of age, in the following words on one ſide:

PER AMABILI SUÆ CONSOBRINÆ
M. D.

On the other ſide:

AH MARIA
PUELLARUM ELEGANTISSIMA,
AH FLORE VENUSTATIS ABREPTA,
VALE!
HEU QUANTO MINUS EST
CUM RELIQUIS VERSARI,
QUAM TUI
MEMINISSE!

The aſcent from hence winds ſomewhat more ſteeply to another ſeat, where the eye is thrown over a rough ſcene of broken and furry ground, upon a piece of water in the flat, whoſe extremities are hid behind trees and ſhrubs, amongſt which the houſe appears, and makes upon the whole no unpleaſing picture. The path ſtill winds under cover up the hill, the ſteep declivity of which is ſomewhat eaſed by the ſerpentine ſweep of it, 'till we come to a ſmall bench with this line from Pope's Eloiſa;

"Divine oblivion of low-thoughted care!

The opening before it preſents a ſolitary ſcene of trees, thickets, and precipices, and terminates upon a green hill, with a clump of firs on the top.

We now find the great uſe as well as beauty of the ſerpentine path in climbing up this wood. The firſt ſeat of which, in alluſion to the rural ſcene before it, has the following lines from Virgil:

——————Hic latis otia fundis,
Speluncæ, vivique lacus, hic frigida tempe,
Mugituſque boum, molleſque ſub arbore ſomni.

Here the eye looking down a ſlope beneath the ſpreading arms of oak and beech trees, paſſes firſt over ſome rough furry ground, then over water to the large ſwelling lawn, in the centre of which the houſe is diſcovered among trees and thickets; this forms the fore grounds. Beyond this appears a ſwell of waſte furry land, diverſified with a cottage, and a road that winds behind a farm-houſe, and a fine clump of trees. The back ſcene of all is a ſemicircular range of hills diverſified with wood, ſcenes of cultivation, and encloſures, to about four or five miles diſtance.

Still winding up into the wood, we come to a ſlight ſeat opening through the trees to a bridge of five piers croſſing a large piece of water

ter at about half a mile diſtance. The next ſeat looks down from a conſiderable height, along the ſide of a ſteep precipice, upon ſome irregular and pleaſing ground. And now we turn on a ſudden into a long ſtrait lined walk in the wood, arched over with tall trees, and terminating with a ſmall ruſtic building. Though the walk be ſtrait-lined, yet the baſe riſes and falls ſo agreeably, as leaves no room to cenſure its formality. About the middle of this avenue, we arrive at a lofty gothic ſeat, whence we look down a ſlope, through the wood on each ſide. This view is indeed a fine one: the eye firſt travelling down over well-variegated ground into the valley, where is a large piece of water. The ground from hence riſes gradually to the top of Clent-hill, and the landſcape is enriched with a view of Hales-Owen, the late Lord Dudley's houſe, and a large wood of Lord Lyttelton's.

Hence we proceed to the ruſtic building beforementioned, a ſlight and unexpenſive ediſice, formed of rough unhewn ſtone, commonly called here the temple of Pan; having a trophy of the Tibia and Syrinx, with this inſcription from Virgil over the entrance:

Pan primus calamos cere conjugere plures
Edocuit; Pan curat oves, ovicunque magiſtros.

Hence

Hence mounting once more to the right through this dark umbrageous walk, we enter at once upon a lightſome high natural terrace, whence the eye is thrown over all the ſcenes we have viewed before, together with many fine additional ones, and all beheld from a declivity that approaches as near to a preçipice as is agreeable. In the middle is a ſeat with this inſcription:

DIVINI GLORIA RURIS!

This is by far the moſt magnificent ſcene here. It would be idle to mention the Clee-hills, the Wrekin, the Welch mountains, or Caer Caradoc, at a prodigious diſtance; which though they finely terminate the ſcene ſhould not be mentioned at the Leaſowes, the beauty of which turns chiefly upon diſtinguiſhable ſcenes. The valley upon the right is equally enriched, and the oppoſite ſide is well fringed with woods; and the high hills on one ſide this long winding vale rolling agreeably into the hollows on the other.

Hence returning back into the wood, and croſſing Pan's temple, we go directly down the ſlope, into another part of Mr. Shenſtone's grounds, till we come at a ſeat under a noble beech preſenting a rich variety of fore-ground, and at perhaps half a mile diſtance the gothic alcove

on

on a hill well covered with woods, a pretty cottage under trees in the more diſtant part of the concave, and a farm-houſe upon the right, all picturesque objects.

The next and the ſubſequent ſeat afford pretty much the ſame ſcenes a little enlarged; with the addition of that remarkable clump of trees called Frankly Beeches, adjoining to the old family ſeat of the Lytteltons, and from whence the preſent Lord Lyttelton derives his title.

We now come to a handſome gothic ſcreen, backed with a clump of firs, which throws the eye in front full upon a caſcade in the valley, iſſuing from beneath a dark ſhade of poplars. The houſe appears in the centre of a large ſwelling lawn, buſhed with trees and thicket. The pleaſing variety of eaſy ſwells and hollows bounded by ſcenes leſs ſmooth and cultivated, affords the moſt delightful picture of domeſtic retirement and tranquillity.

We now deſcend to a ſeat encloſed with handſome pales, and backed with firs inſcribed to Lord Lyttelton. It preſents a beautiful view up a valley contracted gradually, and ending in a group of moſt magnificent oakes and beeches. The right hand ſide is enlivened with two ſtriking caſcades, and a winding ſtream ſeen at intervals between tufts of trees and woodland. To the left appears the hanging wood already mentioned,

tioned, with the gothic ſcreen on the ſlope in the centre.

Winding ſtill downwards we come to a ſmal l ſeat, where one of the offices of the houſe, and a view of a cottage on very high ground is ſeen over the tops of the trees of the grove in the adjacent valley. The next ſeat ſhews another face of the ſame valley, the water gliding calmly along betwixt two ſeeming groves without any caſcade. The ſcene very ſignificantly alluded to by the motto from Virgil.

Rura mihi, et rigui placeant in vallibus omnes,
Flumina aureur, ſilvaſque inglorius!

We deſcend now to a beautiful gloomy ſcene called Virgil's Grove, which it is not eaſy to paint or deſcribe. On the entrance we paſs by a ſmall obeliſk on the right hand with this inſcription:

P. VIRGILIO MARONI
LAPIS ISTE CUM LUCO SAEER ESTO.

Before this is a ſlight bench, where ſome of the ſame objects are ſeen again, but in a different point of light. The whole ſcene is opake and gloomy, conſiſting of a ſmall deep valley, the ſides of which are incloſed with irregular tufts of hazel and other underwood; and the whole overſhadowed with lofty trees riſing out of the bottom

bottom of the valley, through which a copious ſtream makes its way by moſſy banks, enamelled with primroſes, and variety of wild wood flowers. The firſt we approach is thus inſcribed:

CELEBERRIMO POETÆ
JACOBO THOMSON
PROPE FONTES ILLI NON FASTIDITOS
G. S.
SEDEM HANC ORNAVIT.

Quæ tibi, quæ tali reddam pro carmine dona?
Nam neque me tantum venientis ſibilus auſtri,
Nec percuſſa juvant fluctutam litora, nec quæ
Saxoſas inter decurrunt flumina valles.

This ſeat is placed upon a ſteep bank on the edge of the valley, from which the eye is here drawn down into the flat below, by the light that glimmers in front, and by the ſound of various caſcades, by which the winding ſtream is agreeably broken. Oppoſite to this ſeat the ground riſes again to a kind of dripping fountain, where a ſmall rill trickles down a rude nich of rock-work, through fern, liverwort, and aquatic weeds. After falling down theſe caſcades, it winds under a bridge of one arch, and then empties itſelf into a ſmall lake which catches it a little below. On the left is ſeen one of the moſt beautiful caſcades imaginable, through a kind

a kind of vista or glade, falling down a precipice overarched with trees.

We now proceed to a seat, at the bottom of a large root, on the side of a slope with this inscription.

O let me haunt this peaceful shade;
Nor let ambition e'er invade
The tenants of this leafy bower
That shun her Paths, and slight her power.

Hither the peaceful Halcyon flies
From social meads, and open skies;
Pleas'd by this rill her course to steer,
And hide her sapphire plumage here.

The trout bedropt with crimson stains,
Forsakes the river's proud domains;
Forsakes the sun's unwelcome gleam,
To lurk within this humble stream.

And sure I hear the Naiad say,
"Flow, flow, my stream, this devious way,
"Tho' lovely soft thy murmurs are,
"Thy waters lovely, cool and fair.

"Flow

" Flow, gentle ſtream, nor let the vain
" Thy ſmall unſully'd ſtores diſdain;
" Nor let the penſive ſage repine,
" Whoſe latent courſe reſembles thine."

The view from it is a tranquil ſcene of water, gliding through ſloping ground, with a ſketch through the trees of the ſmall pond below. Farther on we loſe all ſight of water, and only hear the noiſe. We now turn all on a ſudden upon the high caſcade which we admired before in viſta. The ſcene around is quite a grotto of native ſtone, roots of trees overchanging it, and the whole ſhaded over head. However, we firſt approach upon the left a chalybeat ſpring, with an iron bowl chained to it, and this inſcription upon a ſtone:

FONS FERRUGINEUS
DIVÆ QUÆ SECESSU ISTO FRUI CONCEDIT.

Then turning to the right, we find a ſtone ſeat making part of the aforeſaid cave, with this well-applied inſcription:

FLUTUS AQUÆ DULCES, VIVOQUE SEDILIA SAXO,
NYMPHARUM DOMUS.

We now wind up a ſhady path on the left hand, and croſſing the head of this caſcade, paſs beſide the river that ſupplies it, in our way up to the houſe.

One

One ſeat firſt occurs under a ſhady oak as we aſcend the hill; ſoon after, we enter the ſhrubbery which half ſurrounds the houſe where we find two ſeats thus inſcribed, to two of Mr. Shenſtone's moſt particular friends. The firſt thus,

AMICITIÆ ET MERITIS
RICHARDI GRAVES:
IPSÆ TE TITYRE PINUS,
IPSI TE FONTES, IPSA HÆC ARBUSTA VOCABANT.

And a little farther the other with the following inſcription:

AMICITIÆ ET MERITIS
RICHARDI JAGO.

From this laſt is an opening down the valley over a lawn, well edged with oaks to a piece of water croſſed by a conſiderable bridge in the flat---the ſteeple of Hales, a village amidſt trees, making on the whole a very pleaſing picture. Thus winding through ſtowering ſhrubs beſides a menageric for doves, we are conducted to the ſtables. But let it not be forgot, that on the entrance into this ſhrubbery the firſt object that ſtrikes us is a Venus de Medicis, beſide a baſon of gold fiſh, encompaſſed with ſhrubs, and illuſtrated with the following inſcription:

"Semi

——" Semi—reducta Venus."
To Venus, Venus here retir'd,
My ſober vows I pay;
Not her on Paphian plains admir'd
The bold, the pert, the gay.

Not her, whoſe amorous leer prevail'd
To bribe the Phrygian boy;
Not her who, clad in armour fail'd,
To ſave diſaſt'rous Troy.

Freſh riſing from the foamy tide,
She every boſom warms;
While half withdrawn ſhe ſeems to hide,
And half reveals, her charms.

Learn hence, ye boaſtful ſons of taſte,
Who plan the rural ſhade;
Learn hence to ſhun the vicious waſte
Of pomp, at large diſplay'd.

Let ſweet concealment's magic art
Your mazy bounds inveſt;
And while the ſight unveils a part,
Let fancy paint the reſt.

Let coy reſerve with coſt unite
To grace your wood or field;
No ray obtruſive pall the ſight,
In aught you paint, or build.

And far be driven the ſumptuous glare
Of gold from Britiſh groves;
And far the meretricious air
Of China's vain alcoves.

'Tis baſhful beauty ever twines
The moſt coercive chain;
'Tis ſhe, that ſov'reign rule declines,
Who beſt deſerves to reign.

L O N D O N.

UNDER this article will be found accounts of ſeveral curioſities of the ſmaller kind either in quantity or importance. The editor thought it would be acceptable to have a ſhort account of the moſt remarkable productions of thoſe two great Architects *Inigo Jones* and Sir *Chriſtopher Wren.*

The ANTIQUARIAN SOCIETY

Have a fine collection of Prints and drawings at their houſe in Chancery Lane.

BANQUETTING

BANQUETTING HOUSE, *Whitehall.*

Part of the celebrated *Inigo Jones's* magnificent plan for a royal palace. This auguſt building has three ſtories. The loweſt has a ruſtic wall with ſmall ſquare windows, and by its ſtrength happily ſerves for a baſis to the orders. Upon this is raiſed the Ionic, with columns and pilaſters, and between the columns are well-proportioned windows with arched and pointed pediments. Over theſe is placed the proper entablature; and on this is raiſed a ſecond ſeries of the Corinthian order conſiſting of columns and pilaſters like the other. From the capitals are carried feſtoons which meet with maſks and other ornaments in the middle. This ſeries is alſo crowned with its proper entablature, on which is raiſed the baluſtrade with Attic pedeſtals between, which crown the work. Every thing in this building is finely proportioned, and as happily executed. The projection of the columns from the wall has a fine effect in the entablatures, which being brought forward in the ſame proportion, gives that happy diverſity of light and ſhade ſo eſſential to fine Architecture.

The cieling is finely painted, by *Rubens*. The deſign is the Apotheoſis of King James I.

and is eſteemed one of *Rubens's* moſt capital performances. It has been repaired by *Kent*.

BARBER'S HALL,

On the Weſt ſide of Monkwell Street, is another of the works of that great Architect *Inigo Jones*, and is a maſterpiece in its kind: that elegant ſimplicity which characteriſes all his works giving the ſpectator the higheſt ſatisfaction. It conſiſts of a ſpacious Hall, a court-room, theatre, library, and other commodious offices. The court-room has a fretwork cieling, and is alſo adorned with a capital picture of K. Henry VIII. giving the charter to the company, by *Hans Holbein*. The character of his Majeſty's bluff haughtineſs is well repreſented, and all the heads are finely executed. The Phyſician in the middle on the King's left hand is Dr. Butts, immortalized by Shakeſpeare. The picture has been retouched. The theatre contains four rows of cedar ſeats one above another in an elliptical form, and the roof is an elliptical cupola; this room is adorned with a buſt of K. Charles I. the figures of the ſeven liberal ſciences, and the twelve ſigns of the zodiac, the ſkins of a man and woman on wooden frames, the figure of a man flayed,

flayed, the ſkeleton of an oſtrich, a human ſkeleton with copper joints, and five other ſkeletons of human bodies.

BARTHOLOMEW's HOSPITAL.

The Stair-caſe was painted and given by *Mr. Hogarth*. It contains two pictures, the ſubjects of which are, the good Samaritan, and the Pool of Bethesda. The figures are as large as life.

BETHLEHEM HOSPITAL.

Over the entrance are two figures in marble, one repreſenting *Raving*, the other *Melancholy Madneſs*. By the famous *Cibber*.

BRIDEWELL. *In the Hall*

Edward VI. giving the royal charter to the Lord Mayor of London, by which he gave up and erected his palace of Bridewell into an Hoſpital and Work-houſe. This large piece it is thought was not compleated by *Holbein*; both he and the King dying immediately after the donation. *Holbein* has placed his own head in one corner of the picture. *Vertue* has engraved it.

CHARING CROSS.

The noble equeſtrian figure of King Charles is by *Hubert le Soeur*. The commanding grace of the figure, and exquiſite form of the horſe, are ſtriking to the moſt unpractiſed eye. This piece was caſt in 1633, and not being erected before the commencement of the Civil War, it was ſold by the Parliament to *John Rivet* a brazier, with ſtrict orders to break it in pieces. But the man concealed the ſtatue and horſe under ground 'till the Reſtoration.

The FOUNDLING HOSPITAL, *In Lamb's Conduit Fields*,

Was eſtabliſhed by Royal Charter, dated Oct. 17, 1739. The firſt wing of the building was finiſhed in 1745, and the firſt ſtone of the chapel was laid on the 1ſt of May 1747. The buildings are neat and ſubſtantial, without any coſtly decorations.

In the Court Room are placed four capital pictures taken from ſacred hiſtory.

1. The delivering of Moſes to his mother, Exod. ii. 8. 9. By Mr. *Hayman*.

2. Moſes

2. Moſes brought to Pharaoh's daughter. By Mr. *Hogarth.*

3. The Hiſtory of Iſhmael, Gen. xxi. 17. By Mr. *Highmore.*

4. Chriſt receiving the little children, Luke xviii. 16. By Mr. *Wills.*

Over the chimney is a bas relief repreſenting Children employed in huſbandry and navigation. By *Ryſbrack.*

In the other rooms of the Hoſpital are the Portraits of

Mr. Thomas Coram, by Mr. *Hogarth.*

Mr. Milner and Mr. Jacobſon, by Mr. *Hudſon.*

Dr. Mead, by Mr. *Ramſey.*

Mr. Emerſon, by Mr. *Highmore.*

In the Dining-room is a large and beautiful Sea Piece of the Engliſh Fleet in the Downs, by Mr. *Monamy.*

Over the Chimney, in another room, is Mr. *Hogarth's* original painting of the March to Finchley.

In the Chapel, the altar-piece painted by an Italian painter, repreſents the Wiſe Men mak-

ing their Offerings. The fine organ was preſented by Mr. *Handel*.

The Royal Palace of ST. JAMES's.

William Earl of Pembroke, Lord Chamberlain. Half Length. An admirable Portrait. *Vanſomer*.

Jeffery Hudſon, the Dwarf, holding the dog by a ſtring, in a Landſcape. Coloured warmly and freely like *Snyder* or *Rubens*. *Mytens*.

The Queen of Scots, a Copy, by *Mytens*.

Edward IV. in his night-gown and ſlippers; the face in profile. By *John van Belcamp*. Over the Chimney in the anti-chamber.

Adam and Eve, By *Mabuſe*. Over one of the doors in the King's anti-chamber.

Lord Darnley, huſband of Mary Queen of Scots, and his brother James Stuart, a boy, afterwards father of the Lady Arabella. As large as life. In the room going into the King's cloſet. By *Lucas de Heere*.

Edward the Third and the Black Prince. By *Belcamp*. In an anti-room.

HOUSE

HOUSE *of* LORDS.

The ſubject of the tapeſtry is the Defeat of the Spaniſh Armada. The great Earl of Nottingham, then Lord High Admiral of England, being deſirous of preſerving the detail of that illuſtrious event, beſpoke this ſuit of tapeſtry, deſcribing the particulars of each day's engagement of Francis Spiering, an eminent workman in Holland; he engaged Henry Cornelius Vroom, of Harlem, to draw the deſigns. The excellence of the performance, obvious to the public eye, makes encomiums unneceſſary. Vroom received 100 pieces of gold for his labour; the arras itſelf coſt 1628 pound.

The Church of ST. MARY LE BOW, *in Cheapſide,*

Was built by the great Sir Chriſtopher Wren, and finiſhed in 1673. It is a handſome ſtructure, and is much admired for the elegance of its ſteeple. The tower riſes ſquare from the ground to a conſiderable height, but with more ornament as it advances. The principal decoration of the lower part is the entrance, which is a noble, lofty, and well-proportioned arch, on two of the ſides faced with a bold ruſtic, and

and raiſed on a plain ſolid courſe from the foundation. Within the arch is a portal of the Doric order; the frize ornamented with triglyphs, and with ſculpture in the metopes; over this arch is an opening with a ſmall balcony which anſwers to a window on the other face. The firſt ſtage is terminated by an elegant cornice, over which again riſes a plain courſe, where a dial projects. Above this in each face is a large arched window, with coupled Ionic pilaſters at the ſides, near the corners. The cornice over theſe windows ſupports an elegant baluſtrade with attic pillars over the Ionic columns, ſupporting turrets each compoſed of four handſome ſcrolls which join at the top, where are placed urns with flames.

From this part the ſteeple riſes circular. There is a plain courſe to the height of half the ſcrolls, and upon this are raiſed a circular range of Corinthian columns, while the body of the ſteeple is continued round and plain within them. Theſe ſupport a ſecond baluſtrade, with very large ſcrolls extending from it to the body of the ſteeple. Above theſe is placed a ſeries of Compoſite columns, and from the entablature riſes another ſet of ſcrolls, ſupporting the ſpire which reſts upon four balls, and is terminated by a globe, whence riſes a ſane in the form of a dragon,

a dragon. The whole ſpire is indeed a maſter-piece in a peculiar ſtile of building.

The MONUMENT

Is a ſtately fluted column of the Doric order, erected by order of Parliament, in commemoration of the burning and rebuilding of the City on the Eaſt ſide of Fiſh Street Hill near London Bridge.

It was begun by Sir Chriſtopher Wren in 1671, and completed by him in 1677; the coſt of it amounted to 8000 £. It much exceeds in height the pillars of the Emperors Trajan and Antoninus at Rome, or that of Theodoſius at Conſtantinople; for the largeſt of the Roman columns, which is that of Antoninus is only 172 ½ feet in height and 12 feet 3 inches Engliſh meaſure in diameter; but the diameter of this column at the baſe is 15 feet, and conſequently it is 120 feet high. The heighth of the Pedeſtal is 40, and the heighth of the Cippus or Meta with the urn on the top 42, making 202 feet in the whole.

The Weſt ſide of the pedeſtal is adorned with curious emblems by the maſterly hand of Mr. Cibber; the eleven principal figures are in alto, and the reſt in baſſo-relievo. The four dragons at

at the angles were carved by Mr. Edward Pierce, who aſſiſted Sir Chriſtopher in many of his deſigns, and built the Church of St. Clement under his direction.

NORTHUMBERLAND HOUSE, *At Charing Croſs,*

The town reſidence of the right honourable the Earl and Counteſs of Northumberland, is one of the largeſt and moſt magnificent houſes in London. The ſouth ſide of the ſquare appears to have been built by *Inigo Jones*, the front towards the garden is very grand and ſtately. The four ſides of the court were new faced with Portland ſtone, and finiſhed in the Roman ſtile of architecture; two new wings were alſo added, above 100 feet in length, extending from the garden front towards the Thames.

The principal apartments are fitted up in the moſt elegant manner. The cielings are embelliſhed with copies of antique paintings, or fine ornaments of ſtucco, richly gilt. The chimney pieces are carved and finiſhed in the moſt correct taſte. The rooms are hung with beautiful tapeſtry or the richeſt damaſks, and magnificently furniſhed. They alſo contain a great

great variety of paintings by *Titian*, and the moſt eminent maſters.

The left wing forms a ſtate gallery or ball-room 106 feet long, the breadth being a fourth part of the length, and the height equal to the diagonal of the ſquare of the breadth. The cieling is coved and ornamented with figures and feſtoons richly gilt. The flat part of it is divided into five compartments, ornamented with fine imitations of ſome antique figures, as a flying Fame blowing a trumpet, a Diana; a triumphal car drawn by two horſes, a Flora, and a Victory holding out a laurel wreath. The entablature is Corinthian and of moſt exquiſite workmanſhip. The light is admitted through nine windows in the ſide next the garden. Above theſe is another row of windows which though not viſible in the room are ſo artfully placed as to throw a proper quantity of light over the cornice, ſo that the higheſt parts of the room are as much enlightened as the loweſt, and the pictures on the oppoſite ſide are free from a confuſed glare. In the ſpaces between the windows there are tables of antique marble, and ſtools covered with crimſon damaſk placed alternately. The piers are alſo ornamented with ſquare and oval glaſſes ranged alternately, the frames of which form a beauti-

ful

ful variety of foliage to adorn the higher parts quite up to the entablature.

The oppoſite ſide is divided into three large ſpaces by two chimney pieces made of ſtatuary marble, with cornices ſupported by figures of Phrygian captives, copied from thoſe in the capitol at Rome, and executed in a very maſterly manner. The finiſhing above the chimney pieces conſiſts of terms, ſphinxes, feſtoons &c. and within the ſpaces formed by theſe ornaments are placed whole length portraits of the Earl and Counteſs of Northumberland in their robes.

That the three grand diviſions might be furniſhed in an elegant manner, his lordſhip employed the moſt eminent maſters to copy five of the moſt admired paintings in Italy, which are placed as follow: in the middle and largeſt diviſion is *Raphael's* celebrated ſchool of Athens, copied from the original in the Vatican by *Raphael Mengs*. In the other two diviſions on the right and left hand ſide of the former are placed the feaſt and council of the Gods, which were alſo painted by *Raphael*, and copied by *Pompeio Battoni* from the originals in the Little Farneſe. The two ends of the gallery are ornamented with the triumphal proceſſion of Bacchus

Bacchus and Ariadne painted by *Annibal Caracci* in the Farneſe Palace, and *Guido's* Aurora. The former was copied by *Felice Coſtanſi*, and the latter by *Maſuccio* a ſcholar of *Carlo Maratti*, from the original in the Villa Roſpiglioſi. All theſe pictures are very large, being exactly of the ſame dimenſions with the originals, and are copied in a very maſterly manner.

Beſides the apartments already mentioned there are above 140 rooms more in this houſe. Lady Northumberland's cloſet is a repoſitory of curioſities, and contains a fine collection of Pictures.

The famous Cornaro family by the celebrated *Titian*, in this houſe, is a picture well known.

There is, beſides, among many others,

An Engliſh knight ſitting in a chair and a table by him.

Lord Denny, comptroller, and his lady, 1527.

Sir Henry Guldeford and his lady.

All by *Hans Holbein*.

A triple

A triple portrait of Sir Charles Cotterel embraced by Dobſon, and Sir Balthazar Gerbier in a white waiſtcoat. By *Dobſon*.

The greater part of the old houſe was built by *Bernard Janſen*, who alſo raiſed the immenſe pile of Audley Inn. The frontiſpiece which was of ſtone was the work of *Gerard Chriſtmas*, who gave the deſign of Alderſgate *.

* Mr. Walpole's Anecdotes, Vol. II. page 34 and 35.

End of the FIRST VOLUME.

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